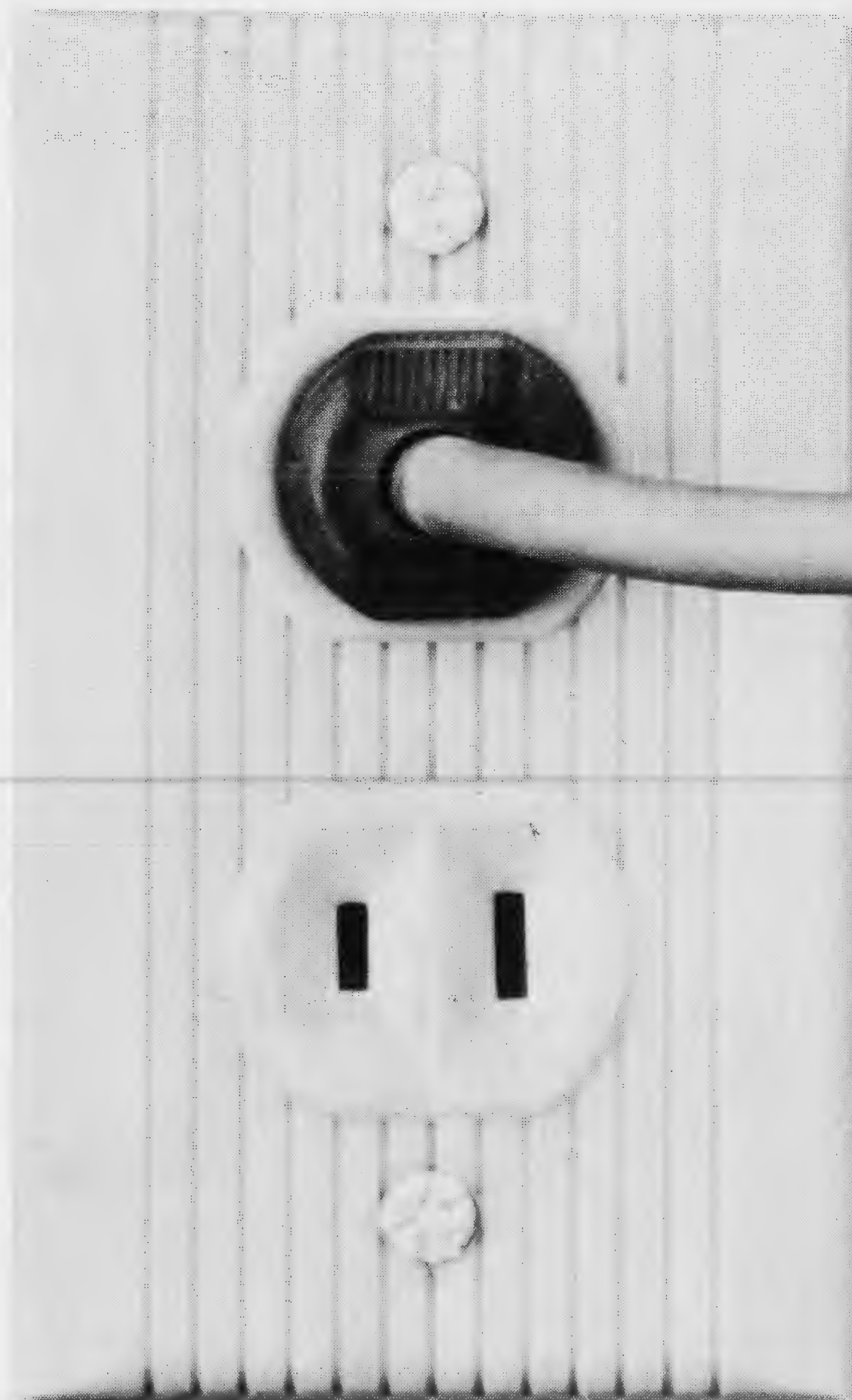


Sets in Order

35¢

MAY
1962

The Official Magazine of SQUARE DANCING



THAT
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MIGHT
SQUARE
DANCE



A Typical Day In Your Life At Asilomar

- 8:00 — Breakfast (Crocker Dining Hall)
- 9:00 — Styling Workshop (Merrill Hall) Bob Osgood
- 10:00 — Round Dancing — Frank and Carolyn Hamilton
and Forrest and Kay Richards
Ground work for round dancing (Administration
Building)
Round Dances of today (Merrill Hall)
- 11:00 — Square Dance Workshop
- 12:00 — Lunch (Crocker Dining Hall)
- 1:00 — Round Dancing (Merrill Hall and Administration
Building)
- 2:30 — Square Dance Workshop (Merrill Hall) Bob Van
Antwerp
- 3:30 — Caller's Classwork (Surf and Sand Living Room)
Van Antwerp, Lewis, Kronenberger, Osgood
Ladies' Session (Tide Inn Living Room) Helpful
hints to the gals by women of the faculty.
- 6:00 — Dinner (Crocker Dining Hall)
- 7:00 — Townhall (Merrill Hall) A Cavalcade of Dancing
- 8:00 — Party Dance (Merrill Hall) Arnie Kronenberger
calling. Round Dances with the Hamiltons
- 10:30 — After Party (Around the fireplace in the Ad Bldg.)

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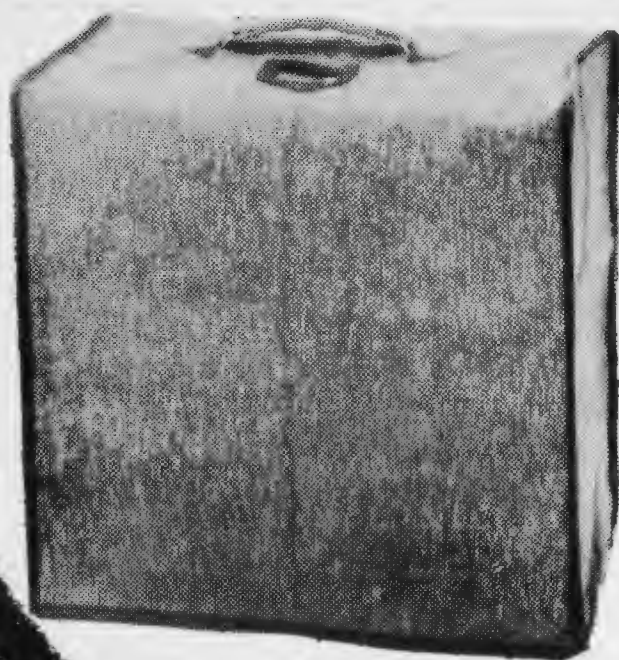
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MEMO:

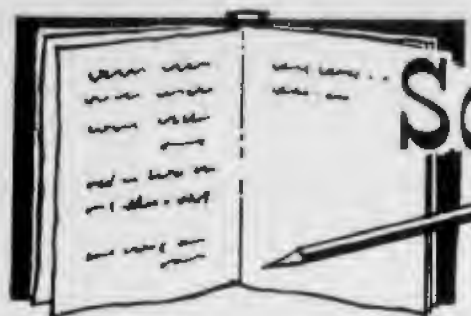
Although released only last month, Windsor's "MOON RIVER" (waltz) and "PEGGY" (two-step) is already setting records in the record business. See your favorite dealer for a copy of Windsor's No. 4674 (45 r.p.m.) and find out for yourself why both of these dances are so well liked.



DANCING

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Square Dance Date Book

- May 1—Beaux & Belles Guest Caller Dance
Recr. Center, Ventura, Calif.
- May 4-5—12th Ann. State Square Dance Conv.
Forum, Wichita, Kansas
- May 4-5—Annual N.M. State Assn. Festival
Las Cruces, N.M.
- May 4-6—15th Ann. Silver State Jubilee
H.S. Audit., Reno, Nevada
- May 4-6—4th Ann. Buckeye State S.D. Conv.
Wampler's Ball-Arena, Dayton, Ohio
- May 5—22nd Ann. Square Dance Festival
Pershing Mem. Audit., Lincoln, Nebr.
- May 5—Holiday in Dixie S.D. Festival
Munic. Audit., Shreveport, La.
- May 5—Junior Square Dance Roundup
H.S., Esquimalt, B.C., Canada
- May 5—16th Ann. Central Dist. S.&R.D. Jamb.
Munic. Audit., Oklahoma City, Okla.
- May 5-6—11th Ann. Ill. Federation Festival
Exposition Gardens, Peoria, Ill.
- May 6—Mason-Dixon Fed. Guest Caller Dance
Junior High School, Towson, Md.
- May 11-13—Montana Federation S.D. Festival
Missoula, Montana
- May 12—Kamloops & Dist. 8th Annual Jamb.
Kamloops, B.C., Canada
- May 12—Wyoming Teen Age S.D. Festival
State Fair Grounds, Douglas, Wyo.
- May 12-13—First Square Dance Jamboree
Ely, Nevada
- May 15—Guest Caller Dance
Ranchland, Camp Hill, Pa.
- May 16—Dancing Dart Guest Caller Dance
Jackson Twp. Jr. H.S., No. Canton, Ohio
- May 17-18—Toronto Intl. Square Dance Conv.
Royal York Hotel, Toronto, Ont., Canada
- May 18—1st Ann. Springtime S.D. Jamboree
Sawyer Audit., La Crosse, Wisc.
- May 19—Third Tulip Festival Square Dance
New Holland H.S. Fieldh'se, Holland, Mich.
- May 19—Cross Trails Annual Spring Fling
Mayfield Heights, Ohio
- May 19—Rhododendron Festival S.D. Jamb.
Florence, Ore.
- May 19—Twirl A Way Guest Caller Dance
City Audit., Alliance, Nebr.

(Continued on Page 48)

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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Art Consultant	Frank Grundeen

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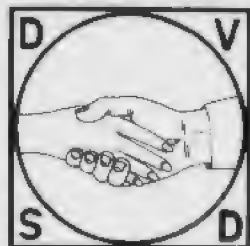
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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Last summer we poured a cement terrace and a porch at our cottage at the lake. We square danced to records in the wide open spaces. If it rained we danced on the porch.

No complaints from the neighbors about noise, either, because there are four couples of us living side by side, all belonging to the Ringo Swingo Square Dance Club.

Ed and Bea Sentz
Hastings, Mich.

Dear Editor:

The Square Dance Organization Handbook in the February issue is by far the best compilation Sets in Order has yet produced — and there have been many *good* ones. Hats off to you! Wish every square dancer would read it!

Gladys A. Ross
Brooklyn, N.Y.

Dear Editor:

Anent the article by Jo Hardy of Pomeroy, Ohio, in the January issue of Sets in Order, may I respectfully suggest to those who seem to deplore Latin American dances in the round dance field, that tangos, rhumbas, cha chas, etc., have a definite place in our activities . . . As to whether or not these dances employ the usual round dance basics, it can be noted that the basics, while different and strictly Latin in flavor, are simple and fun to do.

We all enjoy dances of foreign origin as polkas, European waltzes, etc., so why not include those originating in our Central and South American countries? As an exponent of these types of dances, we have demonstrated these in the Florida area and they were always greeted with great favor.

Oscar Schwartz
St. Petersburg, Fla.

Here goes the "hot potato" again. Several months ago (November 1960) we gave our views on Latin rhythms. It's still our feeling that this is a
(Please turn to Page 42)

Sets in Order RECORDS

MAY RELEASES

"I'LL SWING YOU BABY"

With Johnny LeClair

A NEW SINGING CALL that is outstanding and different. FRED CHRISTOPHER of St. Petersburg, Florida dreamed up the dance during a hurricane and it's destined to shake the whole country. The music is great and Johnny does an outstanding calling job.

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**SIO X 3131 — "Baby Bumble Bee"/
"Girl of My Dreams"**

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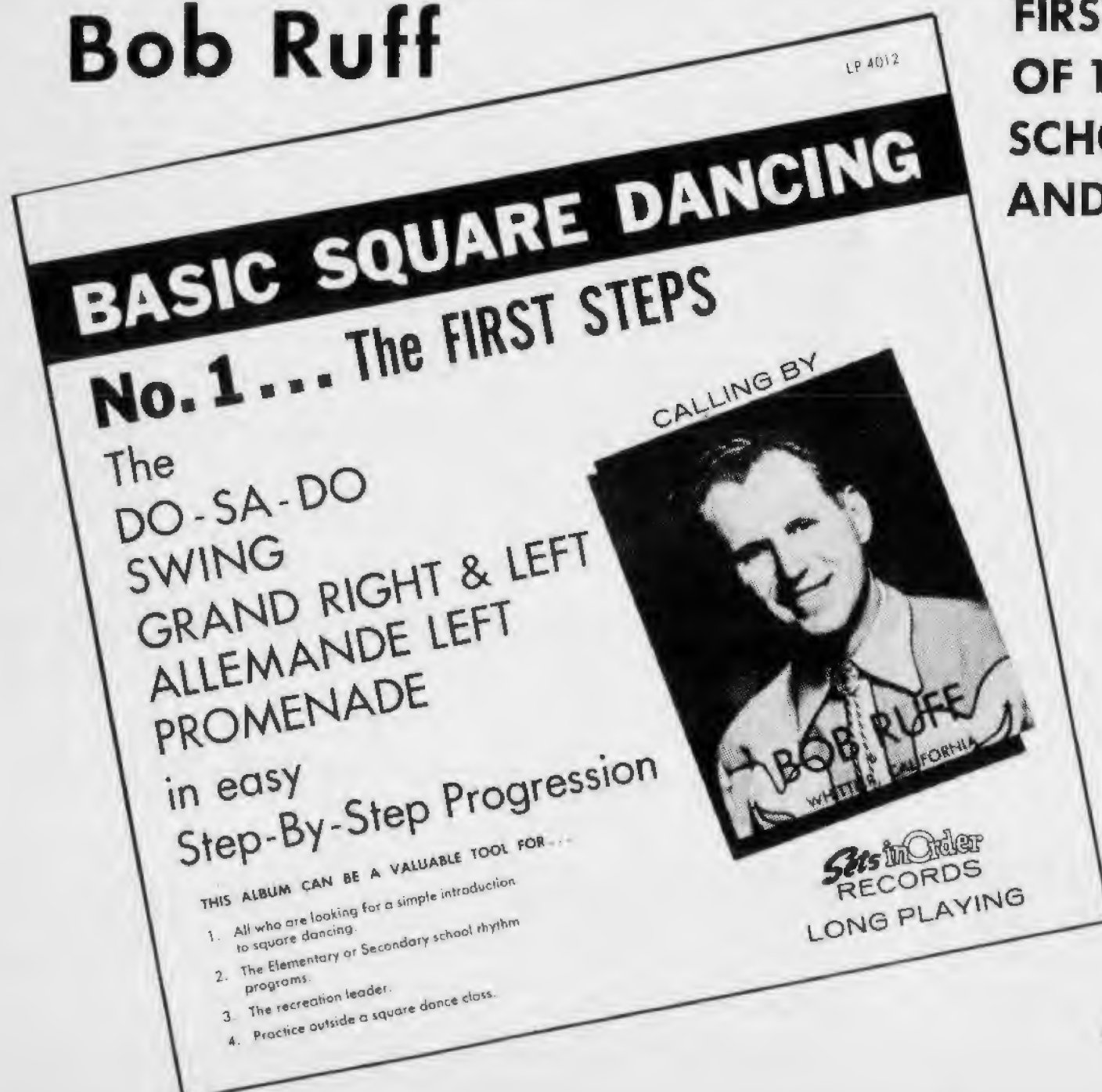
This popular team make one hit hoedown record after another. This one is destined to be one of their finest. The heavy after-beat rhythm plus Jack's interesting banjo work makes this a caller's favorite.

**"COOKIN' UP A STORM" — "D & A BREAKDOWN"
SIO X 2135**

BASIC SQUARE DANCING

BY

Bob Ruff



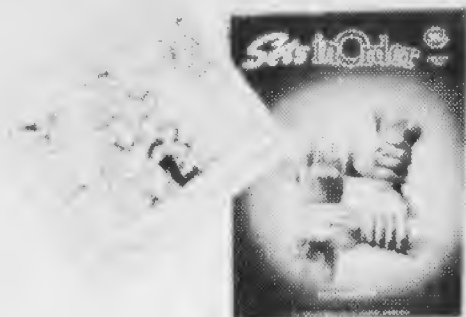
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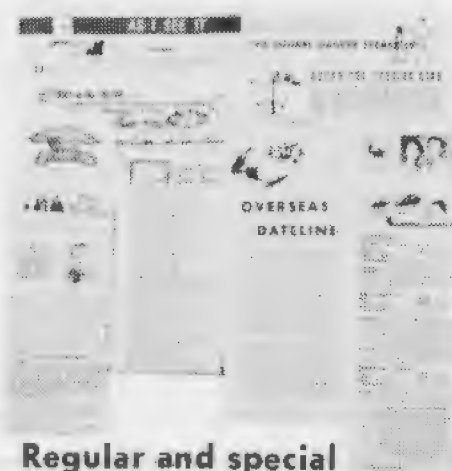
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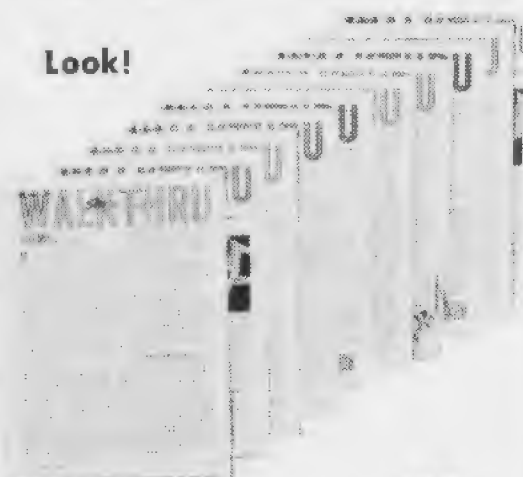


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features keep you
informed with the
square dance world

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Either envelope will rush your subscription in post paid and will help to insure that you do not miss a single copy. The present plan of mailing out window-style billing envelopes will be in effect all of this month. The new plan starts with the June issue — watch for your colored envelope — it's your helpful reminder — TIME TO RENEW!

Look!



one
section of
dancer news every month

Starting next month (in the June issue of Sets in Order) you'll be receiving a new style of renewal notice when your subscription has about run its course. If a canary envelope is bound into your copy you'll know that you have one more issue to come, under your present subscription (a good time to renew). If your copy contains a cherry envelope you'll know that this is the final issue in your current subscription. (No time to waste — get it in the mail quickly!)

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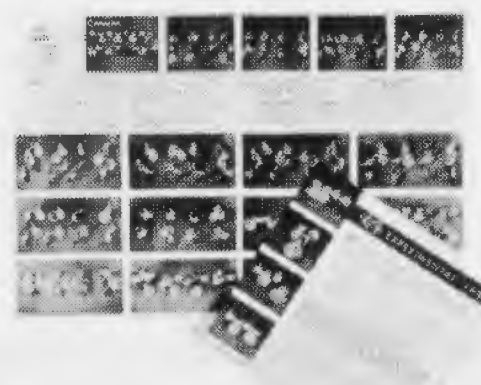


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**A SPECIAL MESSAGE
TO YOU
FROM FRANK HAMILTON**

May 1, 1962

Dear Dancers and Instructors

This, our third Round Dance book, was undertaken in response to a widespread demand for a complete and comprehensive text dealing with all phases of this comparatively new recreational activity.

Some of the data included is based on the experience and thinking of the writer.

However, it is important to note that over 100 of the most successful "home front" Round Dance leaders from the United States and Canada have contributed their ideas and suggestions thru questionnaires and seminar conferences in order that the Manual reflect the best thinking from all Round Dance areas.

Since the theories and methods outlined have already proven to be highly effective, newer leaders may safely incorporate them into their program. Experienced teachers, always keenly interested in the ideas of other leaders, will exercise their judgment in evaluating the material. Club leaders and dancers should find much of interest and help in these pages. It is my hope that this Manual will play a useful part in the rapid and wholesome development of Roundancing.

Frank Hamilton

Frank Hamilton

(OVER — PLEASE)

(8a)

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Plan #2 If you include your own renewal subscription to Sets in Order, the Official Magazine of Square Dancing, at the regular yearly price of \$3.70, you may have your advance copy of this Manual for only \$3.00—making a total of \$6.70.

Plan #3 If you include a brand new subscription to Sets in Order at the regular yearly price of \$3.70, you may have your advance copy of this Manual for only \$2.30—making a total of \$6.00.

For any of the offers listed here you are invited to use the postage paid envelope at page 64 of this issue. All special Manual orders must be postmarked by May 25, 1962. After that date the regular price of \$4.00 per copy will be in effect. Also please note that the regular premium is not applicable, as the book offer becomes a premium in itself.



SINGING CALL

HELLO MARY LOU — Top 25034

Key: A **Tempo:** 128
Caller: Gloria Rios **Range:** High HD
Music: Standard 2/4 Low LD
Instruments: Drums, Guitar, Saxophone, Bass, Piano

Synopsis: (Break) Allemande — forward two — go back and right hand turn partner — men center for a wrong way thar — shoot star, allemande — grand right and left — partner do sa do — promenade — swing. (Figure) Heads lead right — circle to a line — pass thru — Dixie twirl — right and left thru — Dixie chain — girl left, man right — allemande — do sa do — corner swing — promenade — swing.

Comment: Fast moving with conventional timing. Music is good. The voice range is a compromise in that it is about as high as most men callers could reach with comfort and is a little low for Gloria. Her calling is pleasant.

Rating ☆☆

CHORDS GALORE — Sets in Order F122

Key: G **Tempo:** 128
Caller: Lee Helsel **Range:** High HD
Music: Standard 2/4 Low LD
Instruments: Accordion, Guitar, Piano, Drums Bass

Synopsis: (Break) Heads promenade half way — sides ladies chain — heads right and left thru heads Dixie chain — both turn left — sides

(Reviews continued on Page 59)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
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HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.

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AS I SEE IT

bob osgood

May 1962

INDEED MRS. FRANKLIN MUST HAVE HAD some misgivings on that cloudy winter day a couple of hundred years ago when her son, Ben, kite in hand, started out the door. Little could anyone visualize the importance of so momentous an event as the discovery of electricity. How great today is our dependency on the switches, wires, light bulbs, and motors that bring communication, and comfort into our homes through the magic of electrical power.

Take the case of square dancing as a for instance. Certainly the activity has been around for years, and tens and dozens of years perhaps, but the type of square dancing enjoyed today differs from the old style for one prime reason. Those doing the dancing can *hear* and *understand* the calls.

Where the old time caller once stood on the chair and bellowed out his commands so that one, two, and rarely three or four squares might dance and follow, we've watched today's dancers, more than fifteen thousand of them at one time, dance in unison to the calling of one individual. All this of course due to the electricity that runs our modern public address systems.

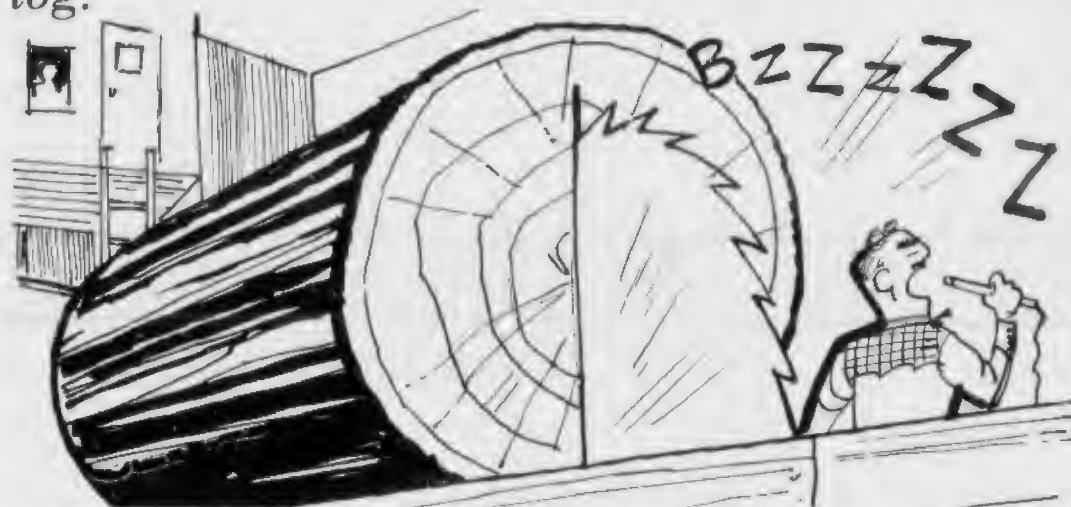
There have been occasions in which we felt old Ben Franklin must have chuckled as he pulled the switch for a few minutes as if to say, "You're taking this power too much for granted; see what you can do without it for a little while."

We remember the square dance hall next to the lumber mill in Oregon where each time the night crew would move a log through the mill

From all appearances next month's issue of Sets in Order will be another one of those collector's items for all square dancers. In addition to all of the regular features and a salute to the National Convention you'll find the first installment in an intensely interesting History of Round Dancing written by Kay and Forrest Richards. Then, in your July issue you'll have a special Handbook on square dance party ideas and club fun. Be sure to get your copy — renew your subscription TODAY! —Editor

the power would drain, the lights would get dim, and the trusty old record player would rotate slower and slower. We'd quickly advance the speed control ahead as fast as it would go and still the dancers would be moving in some slow motion pattern that would remind us of a trick of the motion picture camera.

Suddenly, with a bright flash in the hall, the lights would glow in full brilliance and we'd know that one more log had completed its journey. From their funeral pace the records were now zooming around in an impossible tempo. Before we could slow the machine down to normal the dancers had raced into each other trying to follow the calls. Then, just as things were about to normal, *in would shoot another log.*



Our recent gathering of the clans at Asilomar this past February was heralded by the wildest Pacific Coast weather in years. One night the winds managed to fell enough trees to cause sixteen breaks in the local electrical hookup, and for the better part of a day we somehow managed to struggle through with auxiliary equipment. We found we were almost lost, but not quite, in our dependence upon electricity.

Indeed, one could add many chapters to this book. Perhaps you were with us in Lethbridge, Canada when the power failed, and with no auxiliary electricity on hand we had to improvise with play-party games for an extremely long forty-five minutes until power was restored.

All of this just leads up to one thing. If we want to say *thank you* to the folks that make

square dancing available to all of us, perhaps we should go right to the top and say thank you to Ben Franklin. We should also include the folks who have designed the electronic gear that carries the electricity that makes the microphones and tubes function, so that we in turn can play the records, work the microphones, hear the callers, and enjoy all the benefits of square dancing.

Here's a helpful hint. *You may have already discovered that if you smile when you make a goof everyone else will think that they made the mistake.*

Our Helping Hands — and Feet

IN THE "have you ever wondered" department of Sets in Order this month the subject of square dances and record reports moves into the spotlight. *Have you ever wondered* where we get the almost four hundred square dances each year that appear in the workshop section? Here's a quick rundown:

In areas all over the world, wherever people square dance, individuals with a desire to contribute something to the movement create first in their heads and then on paper a dance composition which they feel they would like to share with others. This dance may be quite simple, based on established basics. It may contain a different gimmick or a special method of getting in or out of a figure. Whatever it may be, its proud composer — either a caller or an enthusiastic dancer — puts it into his best form, then sends it on to Sets in Order.

Every square dance reaching us (some months there are as many as a hundred) is forwarded on to our square dance editor, Bob Page, in Hayward, California (some 450 miles from Sets in Order offices here in Los Angeles).

Member's of Bob Page's Sets in Order Workshop work out dances before publication



Accumulating the material, Bob checks over every dance, groups it according to its style and from this accumulation prepares a program. Now the true workshopping begins.

To evaluate efficiently these different dances Bob and Nita Page have formed a special Sets in Order workshop. Comprised of fifty-six couples from over thirty-two different cities in the San Francisco Bay Area the group meets two Fridays each month for the sole purpose of testing the danceability of the various contributions.

The couples in the workshop average seven or eight years of dancing. Many have been in the activity for fourteen or fifteen years and they represent a true sounding board of square dance experience. It is through this workshop and with the aid of these dancers that the decisions are finally made on just which of the dances will be the ones printed each month.

For each dance accepted, perhaps five or more are tried. Those offerings that are accepted are ones that express some originality, contain comfortable movements, and are sensible creations which could be used equally as well in one area as another. As you can imagine, the square dance contents of each Sets in Order Workshop represent many hours put in by the Pages and their able crew.

Have you ever wondered just how we get our reviews of new releases presented in each issue's record report (On the Record)? As in the case of the dance workshop, the many new record releases coming out each month need careful evaluation before they can conscientiously be reviewed. As many of you have discovered, listening to a record is not nearly enough. What might sound acceptable in a new dance may often fall apart when dancers try to work out the timing.

In handling the square dance reviews, Merl Olds, a comparative old timer among callers, accumulates all the releases each month and on one Sunday night invites callers in the area to a special Sets in Order record review workshop.

All of the called releases which have accumulated to this point are programmed and in series of three calls to a tip those taking part in the workshop dance each of the with-call routines, trying as best they can not to rush or change their normal style of dancing in order to compensate for errors or changes in timing.

At the beginning of the evening each of the participants is provided a questionnaire on which he personally evaluates each record. During the breaks those on hand discuss with Merl the attributes and pitfalls of the various selections. The following day, with the workshop very present in his thinking, Merl once



Merl Olds and volunteers try out new record releases for Sets in Order record reviews

again goes through each record for a closer scrutiny and then makes his evaluation as you see it in each issue of Sets in Order.

Writing reviews and presenting new material is a serious responsibility we have accepted. Through these two workshops and through careful checking and rechecking of the material destined for Sets in Order pages, every effort is made to bring the best and the most complete to you folks who are members of the family.

Discovered in Webster's New Collegiate Dictionary; *Recreation* — a recreating; refreshment of strength and spirits after toil; diversion or a mode of diversion; play. How does this fit your description of square dancing?

Miscellaneous Ramblings

PERHAPS, LIKE US, you've been a fan of Jimmy Shand and his band and have enjoyed the Scottish music on his Capitol LP album "My Scotland." We'd like to suggest that you get a copy of his new Mercury album (MGI 203) called "Step We Gaily." At least four of the tracks are excellent for contras. It's a goodie.

* * *

Having a big dance? If you're bringing a lot of folks together for a colossal festival put your most talented committees to work on acoustics. An element as simple as sound may make the

difference between success and failure of your festival. If you want to be on the safe side why not avail yourselves of the services of a square dancer sound expert? We don't mean just a sound engineer, but we mean someone who knows sound from the standpoint of a square dancer. It's one thing to be able to *hear the sound*, another to *understand clearly* the hundreds of commands that will be issued during one three-hour festival dance. We know of a couple of outstanding men in this field, if you ever need a hand. One is Jim Hilton, 4015 Coolidge Avenue, Oakland, California; the other is Howard Earl, 328 South Sycamore, Los Angeles, California. Undoubtedly there are others, but these fellows have lifted many a potential festival flop out of the fire with some rather phenomenal results.

* * *

We've enjoyed this from Emerson, "*Nothing great was ever accomplished except with enthusiasm.*" Refreshment chairmen, club presidents, callers, round dance teachers, take note.

* * *

Remember a couple of months ago (SIO March 1962) we wrote about Pat and Jill McQuaid leaving the homeland of England and coming to America (or at least Texas) to seek their fortune? Well, for a while it appeared that things were going like clockwork. Pat's square dance calling and teaching in San Antonio were on the upswing and Pat and Jill had quite an ambitious cross-country calling tour laid out for them. Now, for the time being it least, it appears that the plans will have to wait. For Pat's and Jill's attempt to become good one-hundred percent American citizens has taken a rather unexpected turn. This month civilian Pat McQuaid becomes Airman Pat McQuaid, United States Air Force, presently stationed in San Antonio, Texas. Well sir, that's the way it goes.





Seymour Lutzky, who instigated the square dance course, dances with Shanta Pradhan, of Nepal.

Saris

NO STRANGER TO SQUARE DANCING

AT ANY GIVEN SQUARE DANCE you might expect to see smiling people having a good time; to hear the infectious beat of the hoe-down, the voice of the caller and the shuffle of dancing feet. If you would look in at the YW-CA on the University of Hawaii Campus each week you would see and hear all of this — and much more. Look, there! A lady dancing in a sari and she wears an Indian caste symbol on her forehead. Another smiling girl wears the “terno” or mestiza dress of the Philippines. There are western and Hawaiian shirts, as well, and girls in the traditional calico.

This description is of a wonderfully successful square dance activity which began last December when Mr. Seymour Lutzky of the East-West Center in Honolulu telephoned the City Recreation Department to locate a square dance caller. He was put in touch with Hon Wa Wat, youthful veteran of calling in the

Islands. Lutzky, an associate Professor of English and American studies at the new East-West Center, got his square dance start in Maryland and decided that his students would enjoy a fling at the most American of all dances, the square dance.

A bit about the East-West Center itself would seem to be in order. There are now 240 foreign students in the graduate school there. These are carefully chosen, must speak English and are given 2-year scholarships for studies in zoology, philosophy, etc. They may come from India, Nepal, Pakistan, the Philippines, Burma, Indonesia, Japan, Hong Kong, Formosa or Australia and, upon completion of their course, will return to their homes with their expanded knowledge and experience.

In his square dance class for these students, Hon Wa started with the "20 basics" in an 8-week experimental course, to see how it would go. The program met with enthusiasm from the very start and about 60 students attend the weekly dances. After the 8-week trial run Hon Wa launched into a more controlled, closed group for the second semester. He uses all patter calls and there is no language problem since all the students speak English well. Even if there were, Hon Wa could oblige by calling in Chinese, Hawaiian or Japanese!

Lutzky, his wife and daughter, come to dance with the group regularly and local members of Jeans and Janes and McCully Calabash Cousins come in to help out.

The students display none of the reserve so often associated with Eastern cultures. They enjoy the dancing in uninhibited style and applaud spontaneously after every tip.

There are sometimes more men than girls and one night the class was short just one girl. Two men got up automatically and filled in the spot, so that everyone could dance. A student from Nepal is especially interesting to observe dancing as he does the figures with such precision; it is likely there is military training in his background. All of the students are quick to learn and have an innate sense of fun which they bring to the dancing.

On the final evening of the original course, when all the dancing was over, the young people from Pakistan provided a fitting topper by



Neera Saksena and Ho-Ming Cheung of Hong Kong give an Eastern flair to Varsouvianna.

singing "Clementine" and "The Little Shoemaker" in Pakistani. To say that the Lutzkys and caller Hon Wa were charmed is putting it mildly. They had developed some real square dancers in their friends from foreign lands.

Students look for their name badges as they enter the East-West Center square dance. L. to R., Thien Aung of Burma; Neera Saksena of India; Shrestha Saraswati of Nepal; and caller Hon Wa Wat.

Saries, jeans and calico join up for fun at the square dance.

Photos by Honolulu Star Bulletin





By Terry Golden, Colorado Springs, Colo.

GENERALLY SPEAKING, Smart Alecism is not at much of a premium. The law of supply and demand tends to keep the price down, especially in high schools. But once in a while there comes onto the stage a Smart Alec of talents so exceptional that the world is willing to pay them homage — and almage. Some of them even make a living at it. Groucho Marx, for instance.

Another such was Sigmund Spaeth, a brilliant musician and a brilliant wit. I recommend to you two of his books, "Read 'Em and Weep, The Songs You Forgot to Remember," and its sequel, "Weep Some More My Lady," more songs in the same vein. Generally, the songs in these collections are not folk songs in the truest sense. Most of them are popular American

OLD ZIP COON

I went down to Sand Holler the other afternoon,
And the first man I chanced to meet was
Old Zip Coon;
Well, Old Zip Coon, he is a larned skolar,
He can play upon the fiddle, "Coony in the Holler."

I suppose you heard 'em tell of the Battle of
New Orleans,
Where ole Ginerl Jackson Give the Burrish
(British) beans;
The Yankee boys there done the job so slick,
They caught ole Packenham and rowed him up the
creek.

Oh did you ever see the wild goose sailing on the
ocean?
Oh the wild goose motion is a very pretty motion;
Every time the wild goose beckon to the swaller,
He says "come and google google google
gollar."

Oh I love a purty gal and she's in love with me;
I went to town the other night my true-love
for to see;
Now, what do you think my Honey had for supper?
Why! Chicken foot and posum heel without any
butter.

songs of by-gone eras, many of which have become folk songs through the processes of time and usage.

(Continued on Page 44)

Oh Old Zip Coon he is a lar-ned sko-lar, Oh Old Zip Coon he
is a lar-ned sko-lar, Oh Old Zip Coon he is a lar-ned sko-lar, sings
(Chorus)
Pos-sum up a gum stump and coo-ny in a hol-ler. Pos-sum up a gum tree
Coo-ny on a stump Pos-sum up a gum tree coo-ny on a stump
Pos-sum up a gum tree coo-ny on a stump, Den o-ver dub-ble trub-ble Zip
Coon will jump.

THE DANCER'S WALKTHRU

Sets in Order

THEMES ADAPTABLE TO ANY MONTH

WHILE THIS PARTICULAR COLUMN generally talks about specific themes for specific months, it is often wise to look for that type of decoration which, by a few simple additions or changes, may be adapted to almost any time of year. This is especially appreciated when a decoration takes a bit longer to execute and if it can be put away carefully in a closet or garage and re-discovered a few months later in a brand new set of circumstances, hurray for the designer and hurray for the wise planning committee.

Here, then, is idea number one, with a tip of the hat to Connie Connaughton of Anaheim, California.

Many square dance seamstresses have collections of interesting colors of nylon net which will eventually find their way into petticoats for dancing. However, in the interim before they become petticoats, they shouldn't be neglected as possible sources of party table decorations.

For instance, swatches of colored net around the edge of a white tablecloth and caught up at intervals with artificial flowers, gold or silver leaves, etc., with net "falls" to the floor, make a most elegant looking table and leave the entire top free for placement of refreshments. Of course, if you wish, other ornamentation on the table top is very much in order.

This idea can be fitted to any season. In springtime shades of pink, green, violet and yellow with contrasting flowers or greenery catching up the net swathing at intervals, will be most attractive. In July you might choose red, white and blue swatches of net, fastened with tiny American flags. Or, if you have a solid colored tablecloth, try white net for a change of pace in decorating.

The nylon net, after it has served as a glamorous party table decoration, can go right back

in the drawer, none the worse for its experience, and await its turn at becoming a petticoat.

Idea number two was designed by Lee Ball, and the Delmarines Square Dance Club have already put it to the test with abundant use.

A pair of square dancers, approximately 12" high, were drawn on paper and transferred to corrugated cardboard. While the cut-out paperdolls appear to be separate they are actually one piece of cardboard, identical on both sides. The natural cardboard color was left for the skin tones while white paint was used for the girl's dress and the man's shirt, black paint for the hair, trousers, belt, shoes, boots and as an outline and accent on the white paint. A dash of red paint does the gal's hairbow and peeking pantalette leg.

Pure genius was called upon when Lee, with a bit of bending and shaping, transformed an ordinary wire coat hanger into a stand for the dancing dolls. The holes in the corrugated cardboard make a natural tunnel for the wire stand to enter.

Lee made several of these figures when he had the time and the decorating committee has them to use whenever they wish. For example — February: Set the dancers on top of large red Valentine hearts; April: Arrange green Easter "grass" around the base of the dancers with a few dyed or jelly-bean eggs for color; May: Spread fresh garden flowers at the feet of the couple and you'll have them dancing off into the prettiest spring ever.



Versatile
table decoration
for all
occasions

The WALKTHRU

FOR THE TRUE FEELING

OF CLUB FRIENDLINESS

IT'S ASILOMAR



**Where the livin's easy
and the cookin's great**

"What is Asilomar?" you ask.

"What's this line about the livin's easy and the cookin's great?"

"Say, can I join?"

Now, slow down, wait just a minute. Catch your breath and I'll fill you in.

Asilomar is a place, an invisible dot on your map of California located between Carmel and Monterey, a last step into the laps of the gods. Asilomar translated means a "refuge by the sea" and that it is — a refuge for square dancers — for when you pass through the gates into Asilomar you enter the haven for all Sets in Order square dance vacation institutes.

All right, I haven't forgotten, and if you'll just lift your elbow out of my rib I'll get on with the easy livin' and so forth.

Once you step into this earthly heaven you can forget the chores of making beds, fixing dinner, washing dishes, planning menus, in fact making any plans at all. It's all taken care of for you. And if you'll just ask any of the alumni of the past 25 Asilomar sessions . . . (Let's see, multiply 25 by 200 dancers and you get 4,000. That's quite a lot of people to ask. Of course that's fudging just a bit because an awful lot of these folks are year after year returnees — they just can't shake the habit. But I think I've wandered somewhat . . .) Oh yes, just ask any of the folks who've been there about the cookin'

and you're likely to get a far away stare, a slight watering about the lips, a delicate pat of the middle, and then you'd better leave before they start answering, unless you've got a lot of time.

What's that you say? Oh yes, can you join? Sure, but don't get me wrong; this isn't exactly a club that you join; this is a vacation you participate in; this is a slice of square dance enjoyment at its purest; this is — well, as I said — a refuge by the sea. You can drop a rather ordinary note to Sets in Order asking for a rather ordinary brochure about it — but you'll have to come and sample it for yourself to see.*

Say, and for you 4,000 alumni who keep asking if you can get some of the recipes, we're sorry but they're a bit reluctant to part with their secrets, and anyway the quantities might throw you just a bit — 50 lbs. of flour, 4 gallons of water, 25 lbs. of sugar. However we did persuade Roma Philbrook, the Greek goddess who manages this cloud, to give out with her Date-Nut Bread recipe. Remember that delicious ambrosia everyone drools over?

So here it is. Treat it with love. We'll see you around the table in July.

*P.S. We also do a bit of square dancing there.

Roma Date-Nut Bread

1 lb. dates, cut fine	1 tsp. salt
2 tsp. soda	½ cup chopped nuts
¾ cup hot water	¼ cup butter
2 eggs, beaten	2 tsp. baking powder
1½ cups sugar	2½ cups flour
1 tsp vanilla	

Sprinkle soda over dates, pour hot water over all. Combine eggs, sugar, vanilla and salt. Add date mix to it. Add remaining ingredients. Line pans with waxed paper. Bake in hot oven 10-15 minutes; turn oven low and bake 30 minutes.



This is Crocker Dining Hall

A TOUCH OF THOUGHTFULNESS

Wheel 'n
Squares



Everyone enjoys being appreciated both for himself and for his accomplishments. A note of recognition helps spark that inner glow of enthusiasm and kindles a genuine warmth of well being.

We often receive letters praising a job well done by a festival committee or club president. But appreciation can well go beyond the obvious and a bit of thinking on the subject may uncover some new ideas. Here, for instance, are some unique examples of Club appreciation.

The Bonnie Dooners Square Dance Club of Edmonton, Alberta, Canada, was understandably proud of one of its member-couples who attended every one of the club dances during the past year. They felt this support and loyalty to the club should be recognized and after quite a bit of thinking designed a badge to honor the pair.

A replica of the famous spouting geyser with its name above, Old Faithful, is the theme for the badge, and in addition to the person's name it also carried the year of his unbroken record of attendance.

Bonnie
Dooners



A nice way for a club to say, "Thank You."

Down in Pocatello, Ida., another square dance group was doing a lot of talking about the guests who came to dance with them. They enjoyed having dancers visit them both from other clubs in the local area and visitors from out of town who were passing through the city. They wanted to show their appreciation for these guests and in addition wanted them to remember their visit to the Wheel'n Squares.

The result was to gift each visiting square dancer with a guest badge. The badges are an exact duplication of the members' badges except, instead of an individual's name appearing across the center, the word "guest" has been imprinted.

Looking behind the scenes, we find that the Wheel'n Squares have a club sheriff, appointed

The WALKTHRU

by the members, who has the power to level fines of 10¢ on members for wearing new dresses, new shirts, new shoes, not wearing their badges, etc. This money is kept in a special fund to pay for the guest badges.

The Wheel'n Squares are likely to find their thoughtfulness being sung loud and far, for a happy and well-treated guest is a mighty able town crier.

HAPPY BIRTHDAY TO YOU

SQUARE DANCERS ARE the doggondest, friendliest folks and there just isn't a square dance club in existence that doesn't celebrate birthdays, anniversaries, arrivals of children or grandchildren and anything else that can be dreamed up.

Yet even with this jolly, family relationship there are some folks who automatically hesitate to sign their birthday on a club roster and who therefore may be overlooked unintentionally in the happy round of celebrations. This is just one of those quirks of human nature and there's no need probing for an explanation.

But, we can offer a solution! During some dance night tell all your members that you've got something special cooked up and would like each person to sign and fill out a questionnaire located on the entrance table (or refreshment table or stage, etc.). The sheet of paper may include as many various titled columns as you wish as long as two of the columns are labeled "Birth Day" and "Birth Month." Some suggestions might be "Favorite Number," "Last

PLEASE PRINT NAME AND LIST INFORMATION ...					
NAME	FAVORITE NUMBER	LAST # OF PHONE#	BIRTH DAY	LAST # OF WEIGHT	BIRTH MONTH
BILL BERT	7	5	7	3	10
MIKE LEG	9	6	10	1	10
BECKY OD	4	5	22	7	12
MARV FER	6	8	8	9	7
H. STYNE	3	2	16	0	8
JOE FAD	3	9	13	5	5
	3	2	26	6	6
	7	2	4	7	7
			3	2	2
			0		

The WALKTHRU

Digit of Phone Number," and "Last Number in Weight." Be sure that *everyone* participates.

When the page has been completed you'll have an accurate list of the day and month of each member's birthday, but you don't even need to stress this. Instead gloss over your accomplishment by dedicating one tip to all the folks whose birthdays are being celebrated that month (Remember, you've got the information on that sheet of paper!), or invite all those folks whose birthday is in the current month to be at the head of the refreshment line, or anything else you'd care to invent.

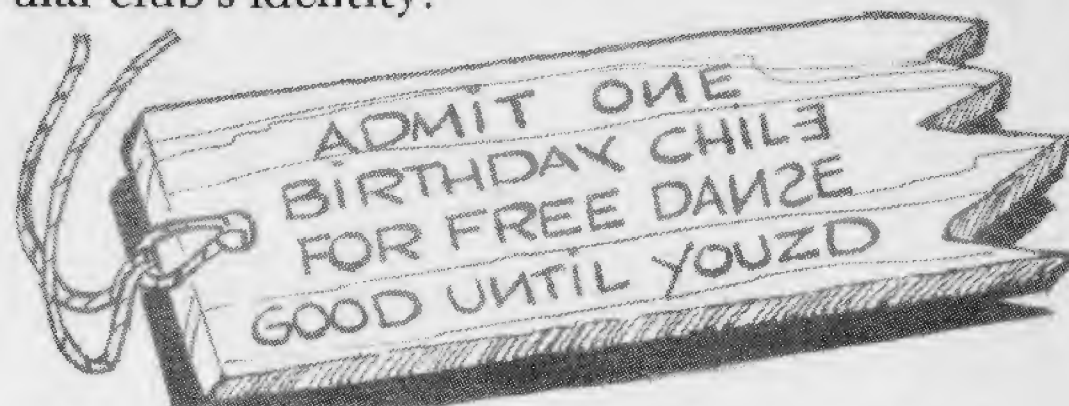
The important thing is that you'll have a record for your club of everyone's birthday and it will have been obtained in an unsuspected and painless manner. Thanks to Lorraine and Bill Gilbert for this happy birthday thought.

Another Birthday Idea

The Beverly Hillbillies Club has a unique and extremely thoughtful way of remembering the

birthdays of their club members and this idea is certainly worth passing along to other groups for their consideration.

On the regular dance night occurring closest to a club member's birthday, the Club Board presents each birthday "chile" with a small wooden paddle which states that it is a free admission to a future club dance and is "good until youzd." Of course the "ticket" of free admission could be made in any form suitable to a particular club's identity.



Naturally the birthday member must be present to receive his "admission" gift, and then after he receives it, he'll surely attend the next dance to redeem his prize. Am I wrong, or is there a method in this jolly madness?

SQUARE DANCE PARTY FUN

NURSERY RHYMES

Here's a party stunt in which your entire group may participate and which works equally well with large or small audiences. Best of all there's no pre-planning nor props to prepare. The only forethought necessary is to be sure your group is seated in a fairly central location, all facing the same direction. Because spoken signals must be given by leaders it would be difficult for folks seated around the perimeter of a hall or seated at refreshment tables spread far apart to hear and take part.

Divide the group in half. No need to do this physically but just designate your division perhaps by calling one side the Allemanders Team and the other, the Promenaders Team. Then select a leader for each. It doesn't matter if you choose two gals or two men or one of each. This is really an impartial stunt!

You may give the directions for the game to the teams and the leaders at the same time — no pre-instructing necessary. And here are the simple instructions:

This is a contest to see which team knows the most children's nursery rhymes. The Allemanders Team will start and together will chant the first two lines of a nursery rhyme

decided upon by their leader. At the conclusion of these two lines the entire team will count out loud up to ten and on the next beat the Promenaders Team will chant the first two lines of a different rhyme chosen by their leader. Then they in turn will count up to ten and the contest goes back to the Allemanders Team.

No nursery rhyme may be used more than once and the teams will continue to compete against each other until one fails either to use a new poem or neglects to begin their rhyme on the first beat following the chant of "ten" by their opponents. (The chanting of the poems in a measured rhythm will help establish a beat for everyone to follow.)

You'll also need two scorekeepers to briefly jot down the rhymes used by the teams and to catch any repetitions.

That's all there is to it. Now, away we go with:

Mary, Mary, quite contrary
How does your garden grow?
1, 2, 3, 4, 5, 6, 7, 8, 9, 10 and
Hi diddle diddle, the cat and the fiddle
The cow jumped over the moon.
1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

VOX SALTATOR:

THE SQUARE DANCER SPEAKS UP



LET'S DO MORE MIXING

By Alan Burke, Neptune, Sask., Canada

HERE IS A SQUARE DANCE "commandment" which I believe members of all square dance clubs could well take a good look at:

Thou Shalt Not Let the Stranger in Thy Midst Sit on the Sidelines
and Cool His Heels, Nor Fail to Speak to Him.

I am speaking for myself and for our club, which does a lot of traveling. We find that at a lot of dances and jamborees we attend if you don't dance in your own group all the time, your ladies do a lot of sitting out. Men can go and ask anyone for a dance but the ladies don't feel that they can run all over the floor and ask some strange man for a dance.

In my opinion the caller at a club should make sure he prompts his club members to see that nobody is sitting out a dance unless he wants to. At our club our caller is very alert to this so that members automatically observe the situation to see that all guests are dancing.

One of the main reasons for visiting another club or a jamboree is to dance with new people and so get acquainted with them a little. If you have to dance all the dances with your own group, you might as well stay at home.

So, let's make it a personal responsibility to mix up the personnel in squares a little.

SHARING RESPONSIBILITY PART OF CLUB FUN

By Mona Cremi — Los Angeles, Calif.

I READ WITH INTEREST the article, "On Hard-Working Club Officers" in the March Sets in Order. I agree with the author. There are too many clubs with working committees who hold office year after year, working endlessly, because some of the other members don't want to be bothered; they just want to dance. It would be a nice idea to admit the working officers *free* on the nights they have the duty.

The loss of a square dancer from a club is usually regrettable but, pressure of work, slapped on the shoulders of a few members year after year, can result in letters of resignation.

It is inevitable that some members refuse to help, I suppose. However, the majority of club members will nearly always go all out with a pleasant willingness, when asked. After all, it's a small price to pay. Where else in the world can we have so much fun as in the dancing field — for so little? We must all share and do our part to make the club successful.

There is probably no immediate solution to the problem of the club shirkers. Most of the members go on giving, sharing the happiness, doing the necessary club work. This is, I believe, the basic groundwork out of which we "do unto others." We know deep in our hearts that we are well-rewarded by the satisfaction of having given a fraction of our very best in sharing responsibility.

A parting thought to the shirkers: if we evade our responsibility to our clubs then we have only ourselves to reproach when we find our clubs closing their doors to us. No one of us is barred from experiencing the pride and joy that come with accomplishment of work shared. Try it; it's fun!

"BADGE-GRABBERS"

By Al Berry — Hope, B.C., Canada

I WOULD LIKE to draw your readers' attention to a small group of people who are, in my opinion, turning a useful fun element into a laughable farce. I refer to the "badge-grabbers," who will do anything from invading a stranger's privacy at any hour to refusing to belong to any club (yes, there is a badge for that, too!).

It seems to me that an idea that was originally introduced to encourage people in square dance friendliness (i.e., the Knotheads) has been copied, imitated and maligned to the point where someone's sanity is in question. Maybe it's mine — but I suggest it's time we called a slow-down on much of the ludicrousness that is being offered up in the name of *fun*.

Care to join my club? It's called the "Do-Nothings" — just send two dollars and do nothing until you hear from me!

I realize that some of this type of thing is offered in the best interest of square dancing but surely we don't have to kill a good idea by overwork. Soon they'd have a badge for squares that dress alike and callers that call in quartets.

SQUARE DANCING: A PATTERN FOR CHRISTIAN LIFE

By Rev. William Moremen — San Bernardino, Calif.

(From "Church Life" — publication of the First Congregational United Church of Christ, San Bernardino, California —reprinted by special permission.)

A GROUP OF PEOPLE in our church have been meeting together every week to square dance under the leadership of one of our members, Bob Ballou. These people are enjoying themselves tremendously; square dancing has been a good contribution to the fellowship of the church.

Some activities of life can become symbols for important meanings beyond themselves. Such an activity, I believe, is square dancing. Besides being simply enjoyable recreation, square dancing holds within it some symbolic wisdom relating to further meanings of life.

A "square" with eight people facing each other is a microcosm of community life. Seen from the standpoint of the Christian Faith a "square" can be thought of as a microcosm of the community of faith — the church. Within this little community, eight people meet each other, walk with each other, greet each other, go around each other, pass through, pass by, pass over, pass under, and join hands in a hundred intricate patterns.

Several things are learned in square dancing. First there is the truth of the Apostle Paul's idea: "If one member suffers all suffer together." We find that we are actually related to the person across the square — whether we want to be or not. Even if that person does not cross my path, what he does and how well he does it have repercussions on me and my enjoyment; on the other hand, how well I enter in affects him.

Another thing that is learned is that freedom and responsibility go together. The freest dancers are those who are the most responsive to the caller, to the other dancers, and to the structure of the dance. Likewise we find as Christians that freedom in the Christian Faith is freedom issuing in responsibility; responsibility to one's vocation, to others, and to the body of Christ which is the church.

Jesus summed up the law in these words: "You shall love the Lord your God with all your heart, with all your soul, with all your mind and with all your strength — and you shall love your neighbor as yourself." Square dancing, in a very natural way, seems to bring to bear the requirements of this law. As any square dancer will tell you, while he's dancing, all his heart, soul, mind and strength is called for; also he is called to relate to his neighbor as a person as important as he. It is a logical step for a Christian to say that it is the love of God that he is expressing as he dances with heart, soul, mind and strength and it is really love for his neighbor that is required of him as he moves around the square.

Latest Developments on the 11th National Square Dance Convention
Miami Beach, Fla. — June 14-16, 1962

Important Notice... Registration blanks and information for the 11th National Convention can be obtained by writing to Frank Cornwall, 359 N.E. 104th St., Miami Shores 38, Fla.

Cruise to Nassau... Exciting news from the Transportation Chairmen for the 11th National. They have just announced a cruise to Nassau in the Bahamas on the completely air-conditioned SS Bahama Star on June 18. Passengers will embark at 5 P.M. and will return June 21 at 9 A.M. The ship is the hotel and fares start at \$54.00 plus tax per person. Children up to three years of age are free and up to twelve years half fare. The fare includes all meals and snacks, which are numerous.

Included will be two days and one night in Nassau, supervised entertainments and square dancing both going and coming, as well as at the Emerald Beach Hotel Convention Hall in Nassau. Capacity is limited so those who wish to top off the National with a cruise are invited to contact at once Carl Dutrow, 3120 W. Hallandale Beach Blvd., Hallandale, Fla.

Housing Information... On the location of hotels, the appropriate committee announces that 17th, 18th and 19th streets run into the Miami Beach Convention Hall and Auditorium, where the dancing will be held. The hotels are on Collins Avenue, two short blocks east of these facilities. By using the map on your registration form as a guide, hotels can be located as to distance from the halls.

The hotels listed on the registration forms have contracts with the 11th National Convention and rates are firm; there will be no increase at check-in time. These rates will also prevail several days before and after the Convention for those interested.

MAP is "Modified American Plan", breakfast and dinner. Average fee for MAP is \$3.00 per day per person and is optional. The hotels offering MAP are so identified on the forms and it can be arranged for at check-in time.

Although there are no trailer parks in Miami Beach, there are several in Miami proper within a distance of 5 miles from the Convention Hall for the convenience of trailerites.

National Convention Round Dances... Paul and Delight Trent, who are Directors of Square Dance Rounds for the Miami Beach Convention, announce the results of an extensive poll taken to determine popular rounds to be scheduled on the square dance programs at the 11th National. In order that you may practice up ahead of time, here is the list:

Sleepy Time Gal	Yogi
Clarinet Capers	Pazzo-Pazzo
When Lights are Low	Kon Tiki
King of the Mountain	Dreams of Happiness
Bye Bye Blues	Rainier Waltz
My Baby Just Cares for Me	Lady Be Good
Happy Pair	Silk and Satin
Blue Hours	Our Love Song

Details of Children's Activities... Children between the ages of 6 and 16 will be offered the following planned trips during the 3 days of the 11th National:

Trip Transportation: Children will be picked up daily at 9 A.M., at a designated area of the Convention Hall, in air-conditioned buses and returned at approximately 4 P.M. Square dance hosts and trained recreation personnel will accompany each bus.

Thursday, June 14: Children will be transported to boat docks, leaving for a scenic tour of the Inland Waterway, viewing many places of interest. Later they will visit a Seminole Indian Village.

Friday, June 15: Busses will leave at 9 A.M. for a trip to the fabulous Seaquarium. After lunch the children will visit Crandon Park Zoo. Delightful amusement rides here (at about 10c per ride) include a helicopter, boat, merry-go-round, pony cart and fire engine.

Saturday, June 16: Children will tour the Parrot Jungle, a tropical paradise. The P.M. will be spent at an ocean front beach camp area.

Only children registered in advance for the Convention will be accepted. Cost? Any one day's trip, \$2.50 per child including lunch; any two days' trip, \$5.00 per child including lunch; all three days' trips; \$7.50 per child including lunches. Proper forms for registering children must be filled out and mailed with a check before May 15, 1962, to Jack Woody, Regis. Committee, Box 2427, Miami Beach 40, Fla., so act now!

LET'S TAKE A LOOK AT SQUARE DANCING

By Joe and Betty Hall — Seattle, Wash.

MORE PEOPLE ARE learning to square dance today than were learning ten years ago; a much smaller percentage are staying with it. Dancers do not keep dancing as long as they did then. That is the problem we as teachers and callers must face. Bringing in more beginners isn't the whole answer — we have to make it more fun for the dancers, make them want to stick with it for years rather than fade out when the novelty is gone.

Where Are We Going Wrong?

Are there too many fundamentals to absorb?

I doubt it. Most dancers who are lost because square dancing is too "difficult" are lost because of poor teaching and calling. Many beginners never get to know the enjoyment of dancing to music. They go through a series of hand movements, with never a thought to stepping to the beat of the music, and after a while this stops being fun. They quit before they ever know the pleasure of really dancing. This wouldn't happen if they were taught to enjoy the rhythm of the dance as well as the mechanical movements.

Whose fault is this?

We can't escape it. It is the teacher and caller who sets the pattern. Only the dancer who enjoys the smooth rhythm of the music will keep dancing with us year after year, but it can't be enjoyed if the teacher and caller doesn't make it available.

Are we over-organized?

In many cases, we are. Our club members, particularly the officers, have too many duties. Many once-enthusiastic dancers become disillusioned after becoming an officer. Many quit. A past officer told me he quit because: "I paid for it, I worked for it, and I never got it." Always some club duties kept him from dancing.

Do our clubs have too many activities other than square dancing?

Often they do. The club becomes a casual social organization, with the dancing purely incidental. This is not a criticism of clubs, which are a vital and necessary part of square dancing. Only, let's keep them square dance clubs and encourage the members to get their pleasure from dancing.

Do we have too many gimmicks to promote our dances?

Yes. Pot-lucks. Hard times dances. Competitions. Bingo games. Anything to draw a crowd. People say: "The dance isn't much, but that club really feeds good." It may help the crowd for a time, but it doesn't draw the people who really love to dance, and those are the dancers who will stay with us. Gimmicks are fine if they add to the fun, but when we start to lean on them to draw our crowds, we are in real trouble. Competition between clubs and within clubs doesn't keep them dancing. When people enroll in our classes, their only interest is dancing. Somewhere along the line we have gone wrong when they become more interested in the gimmicks than in the dancing.

Do we try too hard to keep our students exclusively ours?

Yes, for the good of square dancing and for our own good as well. No dancer can learn to dance anywhere and everywhere unless, when his basic lessons are over, he gets out and dances to more than one caller. And only a dancer who can do that stays with the game through the years. Are we afraid that when our dancers hear someone else they won't come back to us? If so, we should improve our product. Are we ashamed of our dancers? If so, we should teach them better.

Do we cater too much to dancers who think they want a constant challenge?

Sometimes we do. Some challenge is good, but the rhythm of the music and the calling is the prime reason for dancing. Any level can be enjoyed by any dancer if the fundamentals used can be danced instead of wrestled through.

Do the squabbles within our association hurt us?

More than some of us think they do. The word gets out — the dancers aren't stupid. Most of them don't care one way or the other how we get along with each other, but they

(Reprinted by Special Permission from Washington Federation Footnotes—February, 1961)

go to dances to have a good time. When the fussing and feuding overshadows the rest of it, they'll go bowling or stay at home and watch television.

The Answer?

Teach our students to dance smoothly and with a real appreciation of the music. Teach them to have a good time. Avoid smothering them with too many gimmicks unrelated to square dancing. Do that and they will dance a much longer time, swell our crowds, and help the game grow. And that is what we are really selling.

TIPS TO BEGINNING CALLERS—or—

MASTERING THE MYSTERIES OF THE MIKE

LEADERS IN THE FIELD of square dance calling —men and women who have years of hard-won experience behind them — have some pretty definite ideas on what it takes to be a caller, what attitudes and attributes. For those who are thinking of dipping into this aspect of the square dance activity, we present some points to ponder, gleaned from talking and listening to some of the aforementioned leaders.

It helps to — first of all — be a good dancer. You should understand generally accepted basics well before you attempt to call them. Then start slowly, with one night stands, perhaps. Build up your confidence by calling to small groups, just one or two squares — and practice, practice, practice your timing, phrasing, pitch, clarity, etc. Use tape recorders and listen to your own calls, seeking constant improvement in this manner. Do use *people* to practice with, however, and not *just* the tape recorder.

Keep in mind always to do the best job possible with the material you know. Sometimes new material is a *substitute* for doing other material well. Concentrate on using the familiar material well and do not hesitate to use good figures to their maximum. Put the smile into your voice as well as on your face. Project yourself into your calling and get with the group

on the floor. Think of yourself as being one with those dancers out there and keep *all* the people dancing — not just the majority.

Listen to records with calls and preferably to “live” callers and analyze what they did that made the full floor of dancers so happy. Study books such as the Sets in Order 5-year Book and subsequent 1-year anthologies; and read some good books on calling, such as Bob Dawson's and Don Bell's, “Keys to Calling.” Start with the simpler dances and, even though it seems irksome, progress *slowly*, so that you have mastered perfectly each more advanced type of call. Use simple singing calls, memorize them — then it becomes knowledge. Employ the same words used and memorized in singing calls and try them to patter records. This may seem very hard at first, but keep trying. Your timing will benefit.

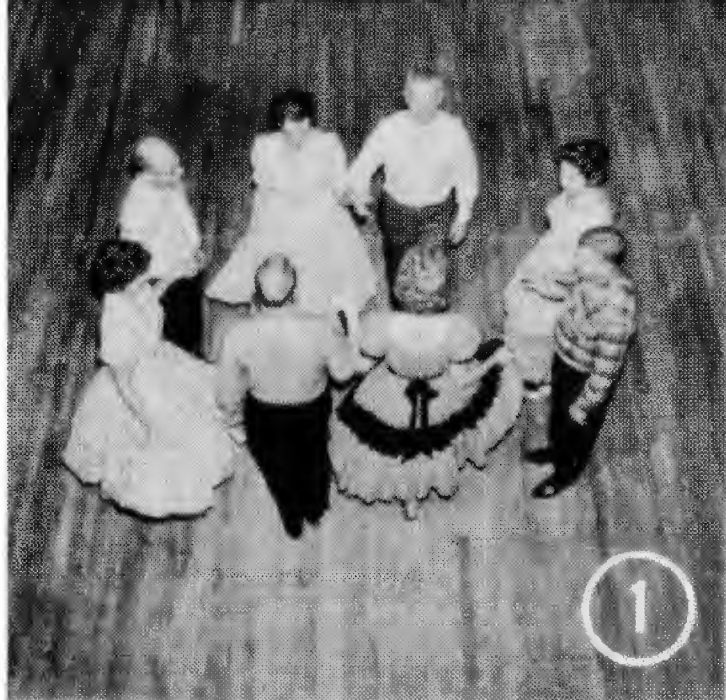
Quadrilles are good for the beginning caller, as well as the 2/4, 4/4 and 6/8 rhythms. They are good practice and will help you to use and feel phrasing. This adds variety to your program, too, and gets your dancers to dance to *rhythm*.

As for memorizing, realize right at the start that you have to make your memory work — and to *stretch* it if you are going to be a bona fide caller. No one method of memorizing works for everybody, so talk with callers you know and find out how they do it. Talk with some school teachers and get some hints on memory training. Above all, train yourself to see *action* as you say *words*. Your total familiarity with the basics will show you what they do and where they leave the dancers so that you can know positively what can be done next in the call.

The use of idiot sheets has come in for a lot of scorching, mainly because to be continually reading breaks the line of communication if you cannot watch the floor. Keep your memory and mind active by training it to accept calls. As you grow, the memorizing becomes easier. You are then *thinking* like a caller.

It would be safe to say there is no quick, sure method of learning to call. It is work and must be entered into with enough drive and enthusiasm to carry past the special work required at the beginning, if you're going to make a go of it. There is no substitute for experience here, either.

(With thanks to Bob Dawson, Max Forsyth, Jack Jackson and Earl Johnston for source material for the foregoing.)



STYLE SERIES:

TRIO OF OLDIES



MIXED IN WITH WHEELS and Deals, Star Thrus, and the Dixie Chains of today's square dancing are many older figures that continue to give variety and pleasure.

Our first oldie has "been in the books" for a good number of years and bears the rather descriptive title of Split Your Corner. In an example the head couples move forward (1) turn their back on their partner (2), join inside hands with the new partner and move forward. They then split the outside pair (each individual moving between his corner and corner's partner) and in our illustration man number one will go behind his corner girl and head for home (3).

In recent months the call "heads separate, join the sides" has appeared in several dances (for example: Be Happy, SIO #F-115). To do

this the active couple simply takes a step toward the center of the square (1) then each person turns his back on his partner to face the side couples (2). Unless the sides were to be split, however, they would not separate but would remain side by side ready to circle, right and left thru, or follow other commands with the active couples.

Another oldie that has come in for a bit of usage in current square dancing is a modification of the old Texan Whirl. Starting from an eight hand star (4) the ladies will roll out letting one man go by and rejoining the star. The illustrations follow one couple (x). On the command:

**Ladies turn in a Texan Whirl
Join the star, move around the world**

the ladies leave the star in a moderately wide left face turn (5). The men continue moving and at the same time bend their elbows to make their star smaller. The girls move around them (6) and then rejoin the star behind the next man (7). This can either be done for a total of four times, until starting partners are reunited, or can be done any number of times to accomplish a desired result. Though a star figure, this does not have to be a wide pattern movement. It does provide a great amount of variety in today's rather regimented selection of confined and restrictive movements.

Our Corpus Christi friends, Jean and Roger Knapp, remind us of an oldie we haven't seen done for quite a number of years. The call goes:

will move to the center and back, as they might in the call for Texas Star (ladies to the center and back to the bar). As the ladies move into the center (9) the men move to the left, either in a sashay or walking step, passing behind their corner. Then, as the girls back up into place (10) to rejoin hands, each man has his corner for a partner. This movement may be done once to obtain a needed effect or can be repeated four times to get original starting partners. To achieve a comfortable movement the men will not stop their progress to the left, and as the ladies move in toward the center the effect is that of swaying in and slightly to the right, while facing in toward the center the entire time. This movement accomplishes the



**Ladies in the center and the gents sashay
Circle to the left in the same old way.**

or

**Ladies center and back and the men sashay
Now circle to the left in the usual way.**

From a square of dancers circling to the left (8) on the command (shown above) ladies

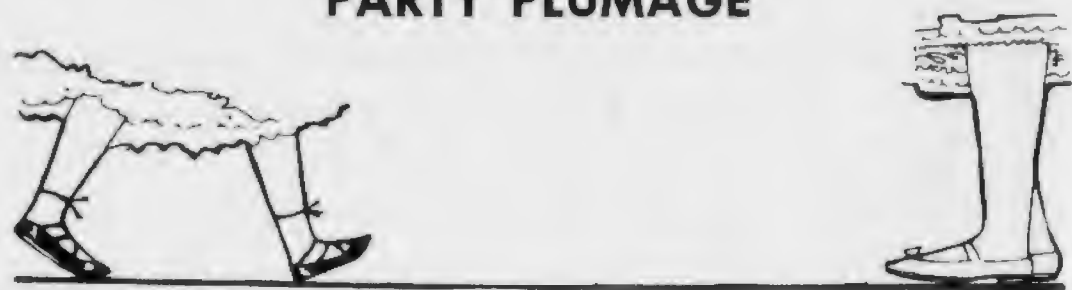
same purpose as a corner swing.

Some of these old movements, which at one time formed separate and complete dances, now provide us with some comfortable and flowing bits of variety which can do much to spice up the regular square dance program.



LADIES on the SQUARE

PARTY PLUMAGE



PRETTY DRESSES FOR very dress-up square dance affairs need not necessarily be fussy, heavily-decorated and over-garnished to catch the eye and gladden the heart. Connie Connaughton, a bright-idea square dancer from Anaheim, California, has come up with one of the most beautiful and yet least ornate party dresses of all time.

The skirt is the thing. It is made of *five* circles — yes, that's right — of permanently pleated shell pink nylon organdy, which was pleated professionally in a Los Angeles establishment by being oven-treated. The five circles pleat up into the waist very readily because of the thin material and the pleating treatment.

Nylon lace insertion threaded with washable nylon velvet ribbon in a deeper shade of pink than the skirt is the only trimming. The dress is finished off with a simple pink cotton top. Two circles of nylon taffeta form an underskirt which is attached.

The heavenly part of this gauzy creation is that, for all its delicacy, it is machine-washable! Connie just runs a basting thread thru all the pleats of the skirt, both at the insertion and at the bottom of the skirt, and throws it all in her washer. It comes out beautifully and is dry in minutes. The thread is kept in until the whole is dry.

A perfect petticoat to wear with such a simply elegant dress is one which Connie designed to be worn by the Skirts 'n' Flirts, a junior exhibition group for which Connie does the teaching and calling.

Using a 45-inch-wide nylon paper taffeta, Connie folds the material crossways according to the desired finished length of the petticoat. She allots 1½" for hem and waistband, less 8" for the bottom ruffle to be attached later. In other words, for a 27" completed petticoat, the finished taffeta section will be 19" long. After folding the material, Connie marks it out in gores. Starting from the selvedge edge, she

measures 2½", 11", 1½", 11", 1½", 11", 1½" and leaves the balance at the top edge. Along the bottom edge she measures 7", 1½", 11", 1½", 11", 1½", 11" across the 45" of material. She then cuts the gores, two at a time, from the double material, according to these measurements.

The gores are sewn together and, since the material is not easy to handle, Connie recommends using a hemmer or a flat fell seam. The two half pieces are used for the back opening.

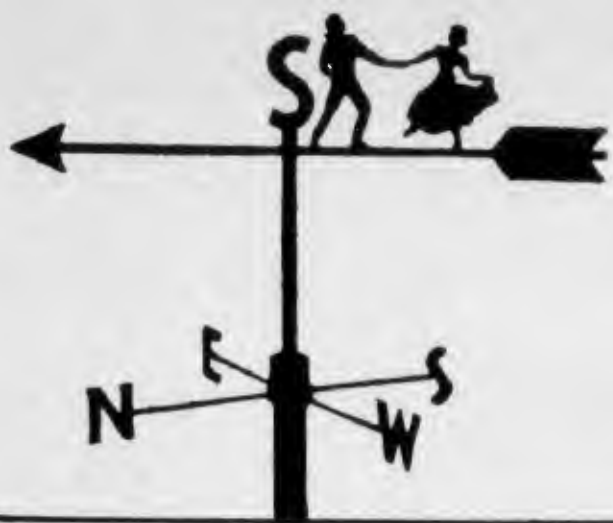
The hem bottom is rolled, the waistband is added to fit, with the skirt material tucked up into it, and two gripper snaps are attached.

For the nylon net ruffle which edges the bottom of the petticoat Connie uses every color in the rainbow. From each color she cuts 1 6-inch piece and to it adds 2 3-inch shirred pieces. She makes another ruffle and adds 2 4-inch pieces and 4 3-inch shirred pieces. The second ruffle is shirred and added to the original one; finally the whole business is added to the nylon taffeta section of the petticoat as one ruffle. Connie uses 14 colors of net. The total of inches of *each* color are 6 and 6 and 8 and 12, making 32. The ruffle comes out looking like a series of bright net puff-balls, as can be imagined, thinking of the 37¼ yards of net being used.

The petticoat adapts itself well for exhibition groups, with girls dressed in various colors, as each color could be repeated in the petticoat, aptly titled the Rainbow Petticoat.

Ginny Connaughton Jurek models the lovely party frock designed by her aunt, Kathy O'Brien and made by her mother, Connie. Under it she wears the Rainbow Petticoat and she has added a black velvet sash for effect.





ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of *Sets in Order*. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Arizona Amblings

Add square dance barns. Bob Johnston has opened one in Phoenix, on North 7th St., and initiated it on New Year's Eve. It is used for classes, workshops and dances in both squares and rounds.

The 14th Annual Southern Arizona Square Dance Festival in Tucson on January 19-21 was under the direction of Chuck Kidwell this year and attracted many dancers.

On March 7 a reception was held in the Sleepy Hollow Trailer Ranch Fiesta Room honoring Ray and Cora Hack on their Golden Wedding Anniversary. More than 250 square dancers attended. The Hacks are true dance enthusiasts and each summer travel from 8,000 to 12,000 miles around the country attending conventions and festivals. — *Sherm Ellis*

The Square and Round Dance Festival of the Great Southwest was another important spring event, on April 13-14, in Tempe. Exhibitions, a Cowboy Breakfast, Fashion Show, and lots and lots of dancing made this an outstanding week-end. Valley of the Sun Assn. was the sponsor.

New Mexico Notes

Two bands will furnish the hoedown at the New Mexico State Assn. Festival on May 4-5 at Las Cruces, Schroeder's Playboys and Pancho Baird and his Gitfiddlers. If you have been studying the *Sets in Order* Date Book you will note that there is a change from the first announced date, which was in April. Dancing will happen at the Student Union Bldg., New Mexico State University Campus — *Joe Brubaker*

Newsworthy from Nevada

Square dancers are going to be kept busy, with two big events to choose from in Nevada in May. The first is the 15th Silver State Jubilee at Reno, in the High School Auditorium, where the Bob Smithwicks will handle rounds and Dick Houlton, Bob Van Antwerp and Skip Graham will call the squares. Mimi Smith, 428 Marsh Ave., is Registration Chairman.

Then, on May 24-26, the Western States Square Dance Convention will take place in Las Vegas. Besides dancing at the huge new Convention Center near the famous "Strip", many outside activities have been planned, such as a trip to Hoover Dam, another to a Dude Ranch complete with rodeo. — *Nate Stout*

Allemanding in Alaska

Things are looking up for square dancing in Valdez. Last spring brought into town some 40 families to work for the Division of Highways. Sour-Docees Club grew briskly from two to seven squares and dance every Saturday night. The beginners dance from 8-10 P.M. in the Elementary School Gym; from 10 to midnight the more advanced dancers have their innings at the Museum. Visitors to Valdez are invited to stop by. — *Francis Krch*

Michigan Meanderings

The Third Tulip Festival Square Dance will be held this year on May 19 at the New Holland High School Fieldhouse, Holland. Bruce Johnson will be in from Santa Barbara, Calif., to call. There will be a Wooden Shoe Klompen Dance Exhibition. For information write Tulip Festival, Inc., 150 W. 8th St., Holland.

— *John McClaskey*

The first Statewide Square Dance for single adults was held on April 29 at Modern Squares Hall in Livonia. Single Eights Club of Detroit was the sponsor, with Jerry Helt calling the squares and the Reinsbergs on the rounds.


— *Monya Thomas*

On March 31, Bob Reed called for the 7th Annual Spring Jamboree at the High School in Port Huron.

— *Anne Markel*

The Soo Z. Q. Club of Sault Ste. Marie meet 2nd and 4th Thursdays at the K. of C. Hall. Charles Bonnell is caller and visitors are welcome.

Norman and Bea Beutel, round dance teachers, were recently honored at a Coronation Party in Dafer. Dancers from Ontario and



ROUND THE OUTSIDE RING

Michigan attended. The girls, as ladies-in-waiting, formed a guard of honour wearing small crowns. The Beutels were crowned with huge gold and velvet, jewel-encrusted crowns. They received the Orb and Sceptre and blue velvet capes with ermine. Congratulations were received from area clubs and many telegrams, as well. A purse of Canadian and silver dollars was presented. M.C. for the "thank you" occasion was Charles Bonnell.

—Cecelia Greenwood

Kansas Keeno

May is *the* month for festivals and the like. Mark your square dance calendar for May 4-5, when the 12th Annual State Square Dance Convention will "go into orbit" at the Forum in Wichita. After the "liftoff", Pilot Bruce Johnson will be in charge. Bob Wright is the Man in Charge of Convention. The clever announcement for this affair ends like this, "Orbit. John Glenn Made It. Enos Made It. We Assure You We Are Not Monkeying Around!"

—Lawrence Risen

Nebraska News

The 22nd Annual Square Dance Festival will be held in Lincoln on May 5. Dancers will welcome Joe Lewis as the festival caller. Ernie and Naomi Gross will be in charge of the round dance program.

—Bill Hagerty

On May 19 Johnny LeClair will appear for the Twirl-A-Way Dancers at Alliance. Locale, the City Auditorium.

—Frank O'Rourke

The Omaha Square Dance Callers' Assn. announces the 2nd Annual Mid-Central States Square Dance Convention for May 25-26 at the Civic Center Auditorium. Festivities there will be preceded by a street dance on May 24. Colorado and Wyoming callers are being added this year to those from South Dakota, Kansas, Missouri, Iowa and Nebraska. —Arlene Lapham

Louisiana Lore

The Municipal Auditorium in Shreveport has been chosen to house the Annual Holiday in Dixie Square Dance on May 5, hosted by the YW Twirlers, the Dixielanders and the Square D Clubs, with the city sponsoring. A Pre-Festival Dance will take place on May 4 at La Sands Motor Hotel in Bossier City. The Pete

Petermans will look after round dancing; the square dance workshop will be in the charge of Mack McCoslin; Ray Smith and Cal Golden plus a list of guest callers will keep the mike busy.

—Ann Hendershot

Wisconsin Whispers

Ed Gilmore is scheduled to call at the 1st Annual Springtime Square Dance Jamboree on May 18 at La Crosse, in the Mary E. Sawyer Auditorium. Co-sponsors are the Happy Twirlers Club and the Greater La Crosse Chamber of Commerce.

Illinois Item

The Apple Knockers are putting on the 11th Annual Illinois Federation Festival in Peoria on May 5-6 at the Exposition Gardens. Harold Mainor will call the squares; the Guy Kinders will cue the rounds.

—Ray Northrup

Indiana Incident

The 12th Annual Festival of the South Bend Callers' Club will be held this year on May 26 at the Laurel Club, with P.M. and evening sessions. General chairman is Boyd Fink.

—Edith Sostack

And in Iowa —

Dancers in State Center are getting ready for the Iowa Rose Festival Square Dance to be held in their city on June 24. Last year's such affair was so successful a repeat was in order. The Rose Festival proper will take place on June 23.

—Barbara Biensen

California Capering

One of the most memorable of the annual "big" dances in California is the Golden State Round-Up at Oakland, which is being held this year on May 26-27. Imported callers will be Johnny Wycoff of Indianapolis; Vaughn Parrish of Boulder, Colo.; Johnny LeClair from Wyoming; Bob Fiske from Missouri; and Arnie Kronenberger from "down south" in Glendale, Calif. The round dancing will be in the able charge of the Manning Smiths from Texas.

Another affair to anticipate is the 7th "Catalina Holiday", a square-dance week-end at that off-shore island, put on by Associated Square Dancers under Al Nelson. Steamer, 'planes and private craft will convey dancers who will enjoy a Calypso theme dance in addition to regular activities. Write A-Square-D, Box 1294, Glendale, Calif., if your club is a member of the association, for application forms. Restricted to members only.

ROUND THE OUTSIDE RING

On April 14 Starlite Shufflers drifted thru their 2nd Annual All-Night Square Dance at the Roseville Fair Grounds. More than 750 dancers were (ho-hum) expected.

—P. A. Christopherson

Yucca Valley's Grubstake Days celebration will schedule a square dance for the evening of June 2. Many other events will enliven the week-end.

—Carolyn Evans

Cal Selinger, 7235 Del Rosa Ave., San Bernardino, is in charge of working up a train-load of square dancers to go from Los Angeles to the Convention at Miami. If there is sufficient interest, the train will leave Los Angeles at 1:15 P.M. June 9. Write Cal for info.

Utah Unit

The Annual Dairy Festival Square Dance will take place at the Utah State University Ballroom in Logan on June 1, with Johnny LeClair calling.

—L. Russell Borchert

Texas Talk

Bob Parker, President of the San Antonio Square Dancer's Assn., announces the organization of a new square dance club at Randolph AFB. The club, co-sponsored by the Randolph Service Club under Mrs. Mildred Shev, dances each Thursday evening.

The Annual Fiesta Square Dance, presented in conjunction with San Antonio Fiesta Week, took place on April 27 at City Auditorium, co-sponsored by the City Parks and Recreational Department. Harper Smith was the featured caller.

—Deloris Breske

April 27, plus April 28, was also the date of the Houston Square Dance Council's 14th Annual Square Dance Festival at the Sam Houston Coliseum. Harper Smith, the man who gets around, was on the program there, too, as M. C., with Joe Robertson of Mobile, Ala. Other guest callers participating included Andy Andrus, Bob Augustin, Nathan Hale, Ken Golden, Stub Davis, Allie Morvent, and many callers from Houston proper. Music was furnished by the Texans.

—Lew Torrance

The Mid-Tex Spring Jamboree was held in Austin on March 17 in the City Coliseum. M. C.'s were Mac McDougal, Earl and Ouida Eberling, Buck Flanagan and Jay Griffin. In

recognition of the event, Governor Price Daniel proclaimed the week of March 11 as Mid-Tex Square Dance Week in Texas. —Doris Sauls

Projecting a little, tab June 8-9 as the dates of the Round Dance Festival at the Municipal Auditorium in San Antonio, under sponsorship of the City Recreation Department.

—Helen Gipson

Canada Cavorting

A group of Chilliwack, B.C., Stardusters braved the winter snows not too long ago to retrieve their club banner from the Langley Buttons and Bows, 35 miles away. Charlie McGillivray welcomed the visitors.

—Al Berry

The Toronto and District Square Dance Assn. is again sponsoring the Toronto International Square Dance Convention in the Royal York Hotel on May 17-19. Audrey Van Sickle, association president, is also General Chairman. Program headliners are Al Brundage, Les Gotcher, Jerry Helt, Frank Lane and, on rounds, the Frank Hamiltons and Don Wilson. Write Betty Farrar, 167 Yonge Blvd., Toronto 12, Ont., for further information.

—Myrtle Temple

Members of the Grande Prairie Squares and Wembley Whirlers in Alberta, combined square dancing and curling, a most favorite ice pastime in Canada, on one memorable evening. Each took a turn at curling with more or less success and then danced with and without skates on ice to the calling of Frank and Dorothy Dorward and Ivan White.

Wyoming Welfare

On June 2-3 the Sashay Partners will hold their 7th Annual Square Dance Festival at the Armory in Rock Springs. Johnny LeClair, busy man, will call this one, too.

—Violet Kuseck

Here are Cora and Al Hack of Tucson, Ariz., who celebrated their Golden Wedding Anniversary with their square dance friends.



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Height	40" x 8" x 6"
Weight	22 lbs.
Area	100' x 60'
Dispersion Angle	120 degrees horiz.
Vertical Dispersion	15 degrees
Frequency	70 to 15,000 cycles
Peaked at voice frequency	Plus 15 D.B.

List \$125.00

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DRC - 50 COLUMN

SIX 6" SPEAKERS

SPECIFICATIONS

Input Impedance	5 to 8 ohms
Input Power	50 watts max.
Height	42" x 8" x 5"
Weight	26 lbs.
Area	100' x 100'
Dispersion Angle	120 degrees horiz.
Vertical Dispersion	12 degrees
Frequency	60 to 15,000 cycles
Peaked at voice frequency	Plus 10 D.B.

List \$150.00

Caller's Net

\$89.50

DRC - 80 COLUMN

SIX 8" SPEAKERS

SPECIFICATIONS

Input Impedance	5 to 8 ohms
Input Power	80 watts max.
Height	56" x 10" x 6"
Weight	35 lbs.
Area	200' x 200'
Dispersion Angle	120 degrees horiz.
Vertical Dispersion	12 degrees
Frequency	40 to 17,000 cycles
Peaked at voice frequency	Plus 5 D.B.

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Caller's Net

\$150

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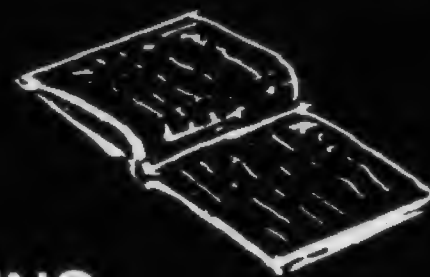
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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

May 1962

HAVING TAUGHT and called for new dancers over a period of many years George Elliot knows the value of good drill material. Here, from his *little black book* are an assortment of calls using a half promenade. Incidentally, watch the floor when you call these for *experienced* dancers.

Promenade eight

One and three you wheel right around
Do a right and left thru two by two
Pass thru, on to the next
Do a half promenade
Face that same two, trail thru
Find old corner, left allemande

One and three you bow and swing
Take your girl to the side of the town
Circle up four and don't fall down
Head gents break and make two lines
Forward eight and back in time
Do a half promenade
Face that two and trail thru
Find old corner, left allemande

Promenade eight

One and three face the set
Do a half promenade and promenade left
All promenade and don't stop
Two and four face the set
Do a half promenade and promenade left
All promenade and don't stop
One and three face the set
Do a half promenade and turn to the right
Meet a two and trail thru
Find old corner, left allemande

One and three go forward and back
Stand back to back with your partner do
Bompsie do — go round two
Side half promenade
Heads find your own and star thru
Find old corner, left allemande

One and two a half promenade
Two and four a half promenade
Trail thru across from you
Find old corner, left allemande

One and three go forward and back
Do a half promenade
Side ladies chain
Turn 'em twice, don't take all night
Same two couples out to the right
For a left allemande

One and three forward and back
A half promenade
Turn to the left go two by two
Go round one pair
Join that pair and line up four
Forward eight and back once more
Now a left square thru
Go all the way — when you get there
Find your partner, pull her thru
There's old corner, left allemande

Editor's note: We've long enjoyed using good quadrilles in emphasizing the importance of **MOVING TO MUSIC**. This goes for either beginners or old timers. One of our favorites has been **QUEEN'S QUADRILLE**. We've set it to the toe-tapping Sweet Georgia Brown. Give it a try and be pleasantly surprised.

SINGING CALL *

SWEET GEORGIA QUADRILLE

Record SIO F121, Flip instrumental by Bob Osgood

This is a quadrille and to be effective one should use just a little more music than usual and the calls should be spoken during the last half of the preceeding musical phrase. This allows the dancers to have the pleasure of dancing to music. The following cues are set up in eight beat lines. The dots represent the "silent" beats.

FIGURE (Note: The first line is actually the eight beat introduction the first time thru and is the last line of each succeeding chorus.)

— — — — **One and three right and left thru**
— — — — **Head ladies chain**
— — — — **Two and four right and left thru**
— — — — **Side ladies chain**
— — — — **All Eight, circle to the left**
— — — — **Turn the corner lady by the left**
Wheel promenade, keep her — go all the way
(Repeat three more times, then)

ENDING

Bow to your partner — Bow to your corner

NOTE: Go full around on all promenades (360 degrees).

HERE'S A HARD ONE

BUSY DIZZY

By Fred Applegate, Costa Mesa, California

Bow to your partner, corner too
Side ladies chain across with you
Allemande left the corner maid
Go right, left, right and promenade
Promenade, but don't slow down
First and third wheel around
Two ladies chain, turn 'em round
Pass on thru, two ladies chain
Send 'em back in a Dixie chain
*Gents turn back, follow this Jane
Two ladies chain, turn 'em again
Pass on thru, two ladies chain
Send 'em back in a Dixie chain
*Gents turn back, follow this Jane
Two ladies chain, one time more
Turn this girl to a line of four
Forward eight and back to town
Now square thru three-quarters round
Same old corner, left allemande
Partner right, go right and left grand

*Gents meet with a right and turn back

LOIS STAR THRU

By Clyde Crowe, Worland, Wyoming

First and third forward up and back
Forward again and star thru
Then pass thru, split two, go round one
Into the middle and star thru
Do a right and left thru, star thru
Then star thru across from you
Now pass thru, split two, go round one
Into the middle and star thru
Then star thru across from you
Now cross trail thru, look for the corner
Left allemande . . .

GOOD

STAR THE WAVE

By Milton Lease, Palm Springs, California

Heads to the center, do sa do
All the way round, rock to and fro
(ending in a straight line, ladies in the center)
Side couples go forward and back
Star thru on a divided track
You're facing a girl, check it man
Star thru the best you can
(with the person facing you in that line of four)
Lines of four go forward and back
All pass thru, U turn back
Just the ends you box the gnat
Same two star thru then stand pat
Sides to the center do sa do
All the way round rock to and fro
Head couples go forward and back
Star thru on a divided track
You're facing a girl, check it man
Star thru the best you can
Lines of four go forward and back
All pass thru, U turn back
Should be corner, left allemande

WILLI-MAZE

By Herb Mercier, Willimantic, Conn.

Allemande left with the corner maid
Take your own and promenade
Keep on going, don't slow down
Keep on walkin' right around
Head two gents and the girl with you
Wheel around go right and left thru, turn
your Sue
Pass thru on to the next, go right and left thru
Turn your Sue, star thru, right and left thru
Turn your Sue, dive thru pass thru
Right and left thru the outside two
Turn your Sue, dive thru
Right and left thru in the middle you two
Go right and left thru across the way
Same two do a half sashay
Right to the opposite box the gnat,
change hands
Left square thru three-quarters round
Square thru the outside two five hands around
Allemande left . . .

SINGING CALL *

MY SISTER KATE

By Bill Peters, San Jose, California

Record: Old Timer 8176, Flip instrumental by
Bill Peters

OPENER, BREAK and CLOSER

You circle left and shimmy just like Sister Kate
Docey the corner, see saw your date
Left allemande but do it Alamo style
Shimmy in — shimmy out, box the gnat awhile
Four ladies promenade inside that ring
Home you go and do sa do, that same one
you swing
Swing awhile with Katie, when you prom-o-nade
You're walkin' with your Sister Kate
You swing 'em
Swinging with your Sister Kate

FIGURE

Head two couples forward, come on back
and star thru
Square thru three hands around and meet
the corner Sue
Left allemande and weave the ring you know
Shimmy, shimmy, shimmy, shimmy, partner
do sa do
Gents star left now, go around that old ring
Home you go and do sa do — that corner
you swing
Swing awhile with Katie, then you prom-o-nade
You're walkin' with your Sister Kate
You swing 'em
Shimmy like your Sister Kate
Sequence: Opener, figure twice, break, figure
twice and closer.

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

CORNER PROMENADE

By Del Coolman, Flint, Michigan

Promenade the corner, don't slow down
One and three wheel around
Right and left thru the couple you found
Circle four you're doing fine
Head gents break, form a line
Forward eight and back with you
Star thru, allemande left

WORKS IN A BENT SORT OF WAY

BEND. BENT, BENDER

By George Vagtborg, San Diego, California

One and three right and left thru
Turn your girl
Half square thru — with the sides
Square thru four hands around
Count to four you're doing fine
California twirl and bend the line
Pass thru, bend the line
Bend it again, California twirl
Bend the line, pass thru
Bend the line
Do a right and left thru, turn your girl
Bend the line, pass thru
Bend the line
Roll away a half sashay, left allemande

GOOD REACTION

CANNED HASH

(A variation of "If You Can")

By John Ward, Alton, Kansas

The heads go up and come on back
Head ladies chain across the track
The same head couples go out to the right
Circle up four with all your might
The head gents break and line up four
Go forward eight and back once more
Now if you can, star thru
Two ladies chain across from you
Then all four couples California twirl
Now if you can, star thru
Two ladies chain across from you
Then all four couples California twirl
Now if you can, star thru
Two ladies chain across from you
Then all four couples California twirl
Allemande left with your left hand

WATCHIT!

By Cal Kinney, Rancho Cordova, Calif.

Two and four do a right and left thru
Turn the girls two by two
One and three with a half sashay
Up to the middle and back that way
Forward again do a half square thru
Half square thru the outside two
You're facing out so bend the line
Forward eight and back, that's fine
Forward again now star thru
All four couples Frontier whirl
Center two do a right and left thru
Turn 'em on around and pass thru
Allemande left . . .

WHEEL AWAY TO DIXIE

By Madeline Allen, Larkspur, California

Heads to the right and circle four
Head gents break to a line of four
Forward eight and back you reel
Pass thru, wheel and deal
Center four do a Dixie chain
Split the outside, both turn right
Keep on goin' to the other side
Do a Dixie chain then on to the next
Two ladies chain and turn 'em around
Forward eight and back you reel
Pass thru, wheel and deal
Center four do a Dixie chain
Split the outside, both turn right
Keep on goin' to the other side
Do a Dixie chain, then on to the next
Two ladies chain and turn 'em around
Same two do a right and left thru
Then cross trail thru, left allemande

WHOSE ELBOW

By Glenn Ashcroft, Penticton, B.C.

Heads to the middle and back with you
Forward again do a right and left thru
Turn the girls on the old cowhide
Do a half square thru and face the sides
Right and left thru and turn 'em too
Inside arch and dive thru
Pass thru, square thru three-quarters round
Those who can, half square thru
Separate go around one
Circle up four and a little bit more
Head gents break to a line of four
Forward eight and eight back out
Arch in the middle, ends duck out
Go around one, just the
Head gents center with your right elbow
For a once and a half to your opposite go
Catch her with the left, left allemande

STANDARD BASICS

KING'S FIDDLEFADDLE

By Tonto King, Ardmore, Oklahoma

Heads to the middle, back with you
Forward again and star thru
California twirl, right and left thru two by two
Duck to the middle and square thru
Count four hands, man alive!
One hand more, make it five
Split the outside and go round one
Line up four, have a little fun
Forward eight back I shout
Centers arch and ends duck out
Around one away you sail
Down the middle and cross trail
Round one about like that
Into the middle, box the gnat
Pull her by, split the outside
Go around one and line up four
Forward eight and back like that
Opposite right, box the gnat
Go right and left allemande
Here we go right and left grand

A LITTLE DESERT RHYTHM

AM I BLUE

By Hunter and Jeri Crosby,
Palm Springs, California

Record: SIO X3130

Position: Facing for intro, semi-closed for start of dance

Footwork: Opposite, directions for M

Meas. INTRODUCTION

1-2 Wait;

3-4 Twirl, 2, 3, —; Rev Twirl, 2, 3, —;

Starting with partners facing, M's back to COH, leading hands joined, twirl W R face along LOD as M grapevines to follow; reverse twirl along RLOD ending SEMI-CLOSED pos, facing LOD. NOTE: M's L & W's R hands joined throughout dance.

DANCE

1-4 Step, Close, Step, —; Step, Close, Step, —; Cut, Step, Dip, —; Recover, , 2, ;

In Semi-Closed pos, starting L in LOD, do two fwd two-steps: swing L fwd and across R (a flare action) taking wt on L close to R for a cut step, step in place R as L is swung swd and bwd (a flare action), dip back on L, hold; recover, moving fwd in LOD with 2 slow steps R, L.

5-8 Change Sides, 2, 3, —; Change Sides, 2, 3, —; Side, Close, Cross, —; Twirl, , 2, ;

Raise M's L & W's R hands and starting R foot move twd wall, making 1/2 L face turn (RLR) (W passes under raised hands twd COH in front of M turning 1/2 R face); M continues L face turn twd COH coming around to face partner (W passes under raised hands again but goes in back of M turning 1/2 R face) to end in FACING pos, M's L and W's R hands held, M's back to COH; step swd R twd RLOD, close L to R, XIF on R (W XIF also); slow R face twirl in LOD, ending in SEMI-CLOSED pos, facing LOD.

9-16 Repeat Action of Meas. 1-8 ending in LOOSE CLOSED pos, M's back to COH.

17-20 Vine ,2, 3, 4; Slo Pivot, , 2, ; Fwd, Close, Dip, —; Change Sides, 2, 3, —;

Starting L, vine 4 steps twd LOD; clinch and couple slow pivot 3/4 R face sliding to SIDECAR pos facing LOD; two-step fwd in LOD with W dipping on 3rd and 4th cts to stop fwd action; raising joined hands, M walks around W turning 3/4 L face (W steps slightly fwd and turns 1/4 R face to face M) to end facing W and wall.

21-24 Repeat Action of Meas. 17-20 ending in FACING pos, both hands joined, M's back to COH.

25-28 Wrap, 2, 3, —; Fwd Two-Step (RLOD); Fwd, Close, Back, —; Back, Close, Fwd, —; With both hands joined, raise M's L and W's R, M steps fwd XLOD (LRL) and turns 1/4 R face (W steps fwd under raised arms

turning 1/4 L face) coming into WRAP pos, M's R and W's L hands joined with M's R arm around W's waist and M's L and W's R hands joined in front, facing RLOD; two-step fwd (RLOD); step fwd L, close R, step bwd L, hold; step bwd R, close L, step fwd R, hold.

29-32 Roll Across, 2, 3, —; Side, Close, Cross, —; Turn Two-Step; Turn Two-Step;

Releasing M's R and W's L hands (W rolls 3/4 L face twd wall across in front of M) M steps LRL diag twd COH turning L face to end in FACING pos, M's back to COH; step swd R twd RLOD, close L to R, XIF on R (W XIF also) coming into CLOSED pos; do 2 turning two-steps.

DANCE GOES THRU THREE TIMES ending with a Twirl, Bow and Curtsy.

SQUARE DANCERS' WALTZ

ALICE BLUE GOWN

By Manning and Nita Smith,
College Station, Texas

Record: Grenn 14038

Position: Open

Footwork: Opposite, directions for M

Meas.

1-4 Waltz Away, 2, 3; Together, 2, 3; Roll, 2, 3; Fwd, 2, 3;

In OPEN pos waltz fwd in LOD L, R, L, turning slightly back to back; waltz fwd in LOD R, L, R, turning slightly face to face; swinging joined hands fwd roll down LOD in 3 steps L, R, L with M turning L face and W turning R face; take SEMI-CLOSED pos and dance fwd 3 steps R, L, R.

5-8 Step, Swing, —; M Manuv, 2, 3; Waltz Turn R, 2, 3; Twirl, 2, 3;

In Semi-Closed pos step fwd on L, swing R fwd, hold; M maneuvers R, L, R to CLOSED pos with back to LOD; do R face turning waltz as M steps back in LOD on L, steps in LOD on R, closes L to R to end facing LOD; W twirls under her R and M's L arms down LOD as M dances fwd in LOD R, L, R.

9-16 Waltz Away, 2, 3; Together, 2, 3; Roll, 2, 3; Fwd, 2, 3; Step, Swing, —; M Manuv, 2, 3; Waltz Turn R, 2, 3; Twirl, 2, 3;

Repeat action of Meas. 1-8 to end in SEMI-CLOSED pos facing LOD.

17-20 Step, Swing, —; M Cross Over, 2, 3; W Cross Over, 2, 3; Step, Touch, —;

In Semi-Closed pos step fwd in LOD on L, swing R fwd, hold; M takes long reaching step on R as he crosses in front of W to outside, turns R face as he steps in place L, R to end facing LOD with W momentarily on his L side; (W takes long reaching step on her R as she steps across in front of M to outside of circle, W turns R face as she steps in place L, R) M takes

- 3 steps in place L, R, L as W crosses in front of him to end in SEMI-CLOSED pos facing LOD; step fwd on R, touch L, hold.
- 21-24 Step, Swing, —; M Cross Over, 2, 3; W Cross Over, 2, 3; Step, Touch, —;**
Repeat action of Meas. 17-20.
- 25-28 Step, Swing, —; Back, Face, Touch; Away, 2, 3; Reverse Spin, 2, 3;**
In Semi-Closed pos step fwd in LOD on L, swing R fwd, hold; step back in RLOD on R, face partner in CLOSED pos as touch L, hold; retain hand hold M's L and W's R and step bwd on L twd COH away from partner, step R, L in place; M maneuvers in 3 steps R, L, R to end with back to LOD and take CLOSED pos as W does L face reverse spin in RLOD to end facing LOD and partner.
- 29-32 Waltz, 2, 3; Waltz, 2, 3; Waltz, 2, 3; Twirl, 2, 3;**
Starting bwd in LOD on L do 3 meas of R face turning waltz L, R, L; R, L, R; L, R, L; W twirls under joined hands to OPEN pos facing LOD to repeat dance. DANCE IS DONE A TOTAL OF THREE TIMES ENDING WITH TWO TWIRLS AND BOW LAST TIME THRU.

ENGLISH WALTZ

DANCE, DANCE, DANCE

By Clarke and Ethelwyn Kugler,
Inglewood, California

Record: Windsor 4673

Position: Intro, Left-Open, M on outside, M's L and W's R hands joined, both facing LOD.
Dance, Closed pos, M facing LOD

Footwork: Opposite, directions for M

Meas. INTRODUCTION

- 1-4 Wait; Wait; Fwd Waltz (W roll across); Fwd Waltz (W in front);**

Wait 2 meas in LEFT-OPEN pos; M starts L ft and waltzes 1 meas fwd with short steps as W takes 3 steps RLR to make a solo roll across in front and slightly ahead of M to his R side to end in OPEN pos, both facing LOD, inside hands joined; M starts R and waltzes 1 meas fwd in LOD with short steps as W takes 3 steps, LRL, to make a $\frac{1}{2}$ L turn while progressing in front of M to end in CLOSED pos, M facing LOD.

DANCE

PART A

- 1-4 Fwd, Side, Close; Waltz R, 2, 3; Pivot, 2, 3; Back/Lock, Back, Back;**

In Closed pos, step fwd in LOD on L ft, step to R side twd wall on R ft, close L to R; start R and waltz 1 meas down LOD turning $\frac{1}{2}$ R to end with M facing RLOD and still in Closed pos; start bwd in LOD on L ft and make a full R face couple pivot ending in CLOSED pos with M's R and W's L shoulders turned slightly twd LOD; with 2 quick steps taken during 1

ct of music, step bwd in LOD on R and lock L in front of R taking wt on L (W locks R in back of L), step bwd in LOD on R, step bwd in LOD on L ft.

- 5-8 Bwd (Face), Side, Close; Fwd, Side, Whisk (to Semi-Closed); Thru, Side/Close, Side; Thru, Fwd, Close (W in Front);**

Step bwd in LOD on R turning $\frac{1}{4}$ L to end with partners facing in CLOSED pos, M's back to COH, step to L side in LOD on L, close R to L; step fwd twd wall on L, step to R side in RLOD on R, hook L closely behind R (W also hooks in back), taking wt on both feet and, at the same time, rising on toes and turning $\frac{1}{4}$ L into SEMI-CLOSED pos facing LOD; step thru in LOD on R turning $\frac{1}{4}$ R to face partner, with 2 quick steps taken to 1 ct of music step to L side in LOD on L and close R to L, step to L side in LOD on L while turning $\frac{1}{4}$ L into Semi-Closed pos facing LOD; while M steps thru in LOD on R, takes short step fwd in LOD on L and closes R to L, W takes 3 steps, LRL, to progress in front of M turning $\frac{1}{2}$ L to end in CLOSED pos, M facing LOD.

- 9-16 Repeat Action of Meas. 1-8 ending in CLOSED pos, M facing LOD.**

PART B

- 17-20 Waltz L, 2, 3; Waltz L, 2, 3; Fwd, Side Whisk (to Semi-Closed); Fwd, Draw, — (W across);**

Start L and waltz 2 meas down LOD making a $\frac{3}{4}$ L turn to end facing wall: repeat action on Meas. 6 above; as M steps fwd in LOD on R and takes 2 full cts to draw L to R but leaves wt on R, W takes 3 steps, LRL, to progress in front of M and to his L side making a $\frac{1}{2}$ L turn and ending in SIDECAR pos, left hips together, M facing LOD.

- 21-24 M Across, Turn, Fwd; Fwd Waltz (W twinkle to Banjo); Banjo Pivot, 2, 3; Side Sway, 2, Draw/Close;**

M takes a long, reaching step diag twd LOD and slightly twd COH on L, steps directly in front of W on R continuing to turn L to take momentary CLOSED pos facing RLOD, steps to R side twd COH on L continuing L turn to end facing LOD in SEMI-CLOSED pos, while W takes a short step bwd in LOD, close L to R turning $\frac{1}{2}$ L into momentary CLOSED pos facing LOD, and steps fwd in LOD on R into SEMI-CLOSED pos facing LOD; M starts R and waltzes 1 meas fwd in LOD with short steps while W starts L and does a twinkle in LOD to end with partners in a snug BANJO pos, M facing LOD; starting a R face pivot turn, M steps bwd twd COH on L and continues a sharp couple turn stepping fwd and around on R and L, adjusting to end in a tight CLOSED pos; M places his R ft between W's feet and slides M's R and W's L ft swd twd wall

with a slight lunge bending weighted knee, as W sways from the waist twd wall and back, her wt counter-balanced by M, recover from lunge to upright pos by stepping on M's L, draw R to L taking wt on R at end of ct 3, ending in CLOSED pos, M facing LOD.

25-32 Repeat Action of Meas. 17-24 ending in CLOSED pos, M facing LOD.
DANCE THRU TWICE, THIRD TIME THRU REPEAT ACTION OF MEAS. 1-8 of PART A and 17-24 of PART B.

Ending: As music retards on last 2 meas slow the sway action slightly, recover as in dance then corte turning to L SEMI-CLOSED pos with joined hands arched overhead.

FUNLINER

By Harold Bausch, Leigh, Nebraska

Head two couples gonna bow and swing
Lead on out to the right of the ring
Circle up four you're doing fine
Head gents break and form a line
Go up to the middle and back
Now star thru and dive thru
Pass thru and star thru
Pass thru go on to the next
Right and left thru and turn on around
Line up four and pass thru
The ends cross over, centers turn back
The whole line up to the middle and back
Bend the line and pass thru
Ends cross over, centers turn back
Line up four, box the gnat
Right and left thru the other way back
Turn on around and cross trail thru
Look for the corner, allemande left

WHIRLS AND WHIRLS

CALIFORNIA WHIRL HASH

By S. Edgar Glover, Youngwood, Pennsylvania

The heads square thru three-quarters
A right to your opposite, pull by
A left to your own, don't be shy
A right once more to the opposite girl
California whirl
Lead out to the right circle half
The inside high, the outside low
Back to the center you go, California whirl
Split the two that's facing you
Go round one, swing the girl you meet
Have a little fun
Put the ladies in the lead for a Dixie chain
The lady go right, gent go left
Go round two meet the girl that's new
Right and left thru across the track
Two ladies chain but don't chain back
Ladies to the center and back to the bar
Gentlemen center with a right hand star
Go all the way around
A left to your partner, allemande thar
You back up boys like an ole street car
Shoot the star with a full turn round
And promenade the corner when she comes down

STAR TWIRL BREAK

By Chuck Woodbury, Coulee Dam, Washington

Heads forward up and back to the world
Forward again and star twirl
Then star twirl with the outside two
On to the next and square thru
Three hands around
Then on to the next and pass thru
And U turn back and half square thru
And a right and left grand

SLALOM

By Joe Barcelow, Ionia, Michigan

Head ladies chain across the way
Two and four a half sashay
One and three forward and back
Cross trail go across the track
Separate and go around two
Hook on the ends here's what you do
Forward eight and back in time
Pass thru and bend the line
Square thru with the opposite two
Count four hands like you always do
Pull 'em thru then Frontier whirl
Right and left thru, turn your girl
Circle four you're doing fine
Head gents break and make a line
Forward eight and back in time
Pass thru and bend the line
Square thru with the opposite two
Count four hands like you always do
Pull 'em on thru then Frontier whirl
Right and left thru, turn your girl
Square thru three-quarters around
Right, left, right . . . left allemande

CONTRA CORNER

CINCINNATI HORNPIPE

Traditional Contra Dance

Record: "Piper's Lass" Folk Dancer MH 5002B or
"Arkansas Traveler" Folk Dancer MH 1072A
1, 3, 5 active but NOT crossed over
All join hands and balance across (1)
— — — — Half right and left across (2)
— — — — All join hands and balance across
— — — — Half right and left to place (3)
— — — — Active couples down the track
— — — — Turn around and the same way back (4)
— — — — Cast off and a right and left
— — — — Right and left over, right and
left back (5)
(1) Called 4 counts before dancing.
(2) The whole line on each side balances for 8 counts. Then everyone does a right and left across and turns into place in the opposing line.
(3) Figure (2) is repeated, everyone back to original line.
(4) Active couples go down center, turn individually, come back and cast off.
(5) Active couples and the couple above do a right and left across and back in 16 counts. This is an easy dance but requires precise timing.

AC-CUTE

By John Gank, Royal Oak, Michigan

Side ladies chain across from you
Heads go forward and back you do
Forward again and square thru
Count four hands and when you're thru
Right and left thru and turn her cute
Dive thru and substitute
Double pass thru, first couple left, second right
Two lines of four forward and back in line
Star thru across the town, right and left thru
Turn her cute, dive thru and substitute
Pass thru, box the gnat
Grand right eight right after that

STINKER'S STAR TWIRL

By Bob Morris, Blythe, California

Heads to the middle and back with you
Star twirl with the opposite Sue
Split the sides go around just one
Half square thru in the middle you do
Now circle half with the outside two
Dive thru, then pass thru
Star twirl with the corner girl
Two and four wheel around, all promenade
Don't slow down
One and three wheel around and pass thru
Go on to the next and star thru
Corner's in front, left allemande

CLUB LEVEL MATERIAL

PRELUDE TO HASH

By Milton Lease, Palm Springs, California

Side gents and your corner girl
Up to the center and back to the world
Forward again, half square thru
Swing the girl who's facing you
Just the heads go forward and back
Then star thru, double pass thru
Face your partner, line up four
Star thru, double pass thru
Face your partner, line up four
Star thru, double pass thru
Face your partner, go forward and back
Just the ends you box the gnat
Right and left grand after that

BRECHIN CHAIN

By Norm Clark, Nanaimo, B.C.

One and three you lead to the right
Head gents break and you form a line
Forward eight and back with you
Forward again and star thru
Eight chain thru (patter)
When you're straight star thru
Forward eight and back with you
Right hand couple face to the middle
Do a right and left thru to the tune of the fiddle
Lines of four move up to the middle and back
Forward again and star thru
Eight chain thru (patter)
When you're straight just star thru
Now the right hand couple face to the middle
Do a right and left thru
The left hand couple go forward and back
With the lady on your left, left allemande

BREAK

By Fred Christopher, St. Petersburg, Florida

Promenade and don't slow down
Keep on going around the town
The gents roll back with a left face whirl
Just promenade with your corner girl
One and three wheel around and pass thru
On to the next and star thru, left allemande

PASS ONE

By Mel Rich, University City, Missouri

Head ladies chain across
Turn 'em boys don't get lost
Side ladies chain to the right
Turn 'em boys step it light
Head couples swing for fun
Cross trail thru and around one
Into the middle pass thru
Split the ring around one you do
Box the gnat to the tune of the fiddle
Circle eight hey diddle diddle
Allemande left that corner maid
Come back one and promenade
Promenade and don't slow down
One and three wheel around
Cross trail thru, pass one girl
Allemande left . . .

SINGING CALL *

THAT OLD GANG OF MINE

By Bob Van Antwerp, Long Beach, California

Record: Mac Gregor 907, Flip instrumental by
Bob Van Antwerp

INTRODUCTION and BREAK

Docy round your corner lady swing now
with your baby

Men star left around the ring

Turn your own a right hand swing, a
wagonwheel and make it spin

Girls hook on and walk along, star along the way

Four little ladies backtrack, go twice
around and then

Second time you meet him, you
do sa do and then

Promenade, the gang's all there, waiting now
to swing right there

That ol' gang of mine

FIGURE

Head two couples square thru, four hands
around inside, you do

Split that two, around one, make a
line right there

Forward eight and back again, pass thru,
the ends turn in

Dive thru, square thru three-quarters round

Swing that corner, go round and round

Allemande left new corner, promenade
your new girl round

Promenade, the gang's all there, waiting now
to swing right there

That ol' gang of mine

ENDING TAG

That ol' gang of mine

Sequence: Twice for Heads, Break, Twice for
Sides.

ENDS U TURN

By Mel Rich, University City, Missouri

Four little ladies chain across
Turn 'em boys don't get lost
Heads cross trail and U turn back
Box the gnat across the track
Face the middle, double pass thru
Ends U turn and when you do
Let's cross trail, left allemande

KINGSPORT SHUFFLE

By Gordon Blaum, Miami, Florida

Two and four right and left thru
Same two ladies chain to the right
One and three half sashay
Couple number one, split the opposite, line
up four
Line of four go forward and back
Forward again then shuffle the deck
Lead couple left, next couple right
Stand behind the side two
Double pass thru, then shuffle the deck
(Lead couples move left)
U turn back, left allemande

BEND THEN WHEEL

By Charlie Turpin, New Orleans, Louisiana

First and third star thru, pass thru
Star thru, California twirl
Go forward out and back in time
Bend the line then wheel and deal
The outside four California twirl
Then star thru across the world
Go forward up and back real nice
Pass thru then shake the dice
Inside arch, dive thru, pass thru
Star thru, California twirl
Go forward out and back in time
Bend the line then wheel and deal
The outside four California twirl
Allemande left that corner girl
Partner right, a right and left grand

THREE-QUARTERS ROUND

By Wendell Abbott, Stockbridge, Michigan

One and three a half sashay
Dance up to the middle and back that way
Then star thru and Frontier whirl
Pass thru to a brand new girl
And star thru and Frontier whirl
Go on to the next do a right and left thru
Turn your girl and across trail thru
But U turn back and pass thru
Go on to the next and star thru
Then right and left thru and turn your Sue
And star thru then pass thru
*Roll your girl with a half sashay
Go on to the next while you're that way
Star thru and Frontier whirl, left allemande
*Go on to the next do a right and left thru
Turn your girl and star thru, left allemande
*Go on to the next and square thru
three-quarters man
With the girl on your right, left allemande

BREAK

By Bob Dennington, San Diego, California

Head two ladies chain to the right
Two and four right and left thru
Same two lead to the right
Go right and left thru, now star thru
Cross trail, left allemande

STAR THRU BEHIND TWO

By Ralph Kinnane, Birmingham, Ala.

All four ladies chain across
Turn right around with a brand new boss
First and third cross trail thru
Behind the sides, star thru
Double pass thru across the way
Face your girl, back away
Then pass thru, bend the line
Go forward eight and back with you
Just the ends, pass thru
Behind those two, star thru
Double pass thru across the way
Face your girl, back away
Then pass thru, bend the line
Go forward eight and back with you
Just the ends, pass thru
Behind those two star thru
Center four square thru
Three-quarters round then
Allemande left . . .

SINGING CALL *

HUMDINGER

By Beulah Samec, Staten Island, New York

Record: Top 25033, Flip instrumental by Beulah Samec

INTRO, BREAK and ENDING

*Bow down to your own, and to your corners too
Join your hands and circle to the left
around you do

Left allemande your corner, do sa do with
your partner

Men star left one time around
Box the gnat at home, four ladies you star left
Go once around and box the gnat,
Then promenade that set**

Cause she's a humdinger, a humdinger
She's a hum — humdinger, baby mine

FIGURE

Four ladies chain across, turn the girl you do
Heads promenade go half way round, sides a
right and left thru
Head couples square thru three-quarters round
that way you travel

U turn back, star thru, square thru
Three-quarters round that land, your
corners allemande

Come back just one and promenade, you take her
by the hand**

She's a humdinger, a humdinger
She's a hum — humdinger, baby mine

NOTE: *On break and ending use:

Docey corner girl, see saw round your own.

**Full promenade, no time for swing at home.

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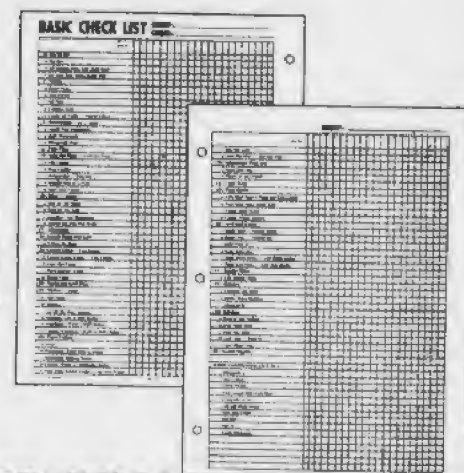
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(Letters, Continued from Page 6)

specialized field that requires talent and experience many of our leaders have not yet developed. However, you will note that last month we did print a round with a distinct Latin flavor (Samba Simpatica). In our opinion this round takes no special skills, and except for the Latin rhythm, is little different from many of the rounds that exist and provide pleasure today.—Editor

Dear Editor:

Keep up the excellent work in Sets in Order. My wife and I enjoy every article, especially the Style Series and the Record Report. The Record Report is a real help to us in this area as we have no record dealer and must order our records by mail. It has saved us a lot of time and, more important to our club, money.

N. E. "Bud" Crowe
Kenora, Ont., Canada

Dear Editor:

I find in some of the dances in the Workshop in Sets in Order that the writers do not adhere to the principle of using alternate hands. If a writer wants to use two star thrus in succession, should he break it with a do sa do or something else before doing the second star thru?

Frank Fielding
El Monte, Calif.

Any time that the rules of comfortable dancing are hampered by awkward movements it is well to either stay away from such movements or to adapt them in such a way that they will no longer be a problem. Two Star Thrus, one following the other; a Star Thru followed by an Eight Chain Thru; or any number of other similar movements might very well be improved by the addition of a neutralizing movement such as a Do Sa Do.—Ed.

Dear Editor:

... A very noticeable decline in square dancing has developed all around here over the last 5 years and I feel one major reason is that the

subject of square dancing is not talked of, written about, or seen live or on TV — by the general public. Everything is now in clubs and club-sponsored events. Those already square dancing know the score — what, when, where the various dances take place, thru local postcards, correspondence, telephone and our square dance magazines — but *not* the general public! And if any subject is not talked about, no one knows anything about it or thinks it has passed out of style.

Locally, the general public think we're out of step here to keep pushing square dancing — because they don't do it and don't see or know of any others doing it! One answer is at the top or national level. How about getting and keeping your and other square dance magazines at the desks of the major newspapers all over the country and the major magazines, too? Their editors might finally see the light and publish more about it. Your steady and new subscribers are fine but this coverage is quite limited, doesn't go far beyond these boundaries and is only in the hands of those already in the square dance movement.

Howie Davison
Newcastle, Maine

Sets in Order's subscription list contains the names of quite a few in the newspaper field as well as doctors, lawyers, and a good number of individuals whose names you'd quickly recognize from your daily news headlines. You'd be surprised how many folks are interested in your activity.—Ed.

Dear Editor:

May we possibly use the magazine to perform a public service to square dancers scattered over the nation? Last June a great many dancers from around the country visited Windsor, Ontario, and did some dancing in that city during the time of the National Convention...



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The case in point is this. I was asked to represent Canada and the States as official host and caller at a Trail-In Dance at their beautiful Cleary Auditorium the night before the convention opened in Detroit. That night and the three nights that followed during the after-parties in Windsor, a great many application blanks were signed by myself and other callers, to obtain "International Badges." This badge is sponsored by the club I call for in Windsor.

Most of the badge orders have been filled. However, a substantial number have incomplete addresses on them and we don't know where to send them. There are many states represented. We thought this magazine might be the best way of reaching most of these people to let them know why they haven't received their badges...

All we need is the name and full mailing address. In most cases the name of the state was missing. This information can be mailed directly to me and I will see that the badges are mailed pronto...

Wayne Wilcox
2390 Maybury
Union Lake, Mich.

Dear Editor:

The Manchester Square Dance Club would like to express our appreciation for the gift of 55 copies of your fine magazine. These copies were distributed to our current graduating class of new dancers.

Our caller, Earl Johnston, and club officers feel that Sets in Order is a splendid way to complete the new dancers' introduction to square dancing.

Herman Montie
Manchester, Conn.

Incidentally, if you know of a group of enthusiastic square dancers whom you feel might enjoy a sample copy of Sets in Order we usually have extra back copies that we're always glad to share. The only cost to the group would be a nominal charge for postage.—Editor

Dear Editor:

I would like to take this opportunity to express my thanks to your staff for a splendid magazine. I think it has a certain appeal for all dancers — the new, the experienced and the round dancer.

Wesley Meador
Richmond, Va.

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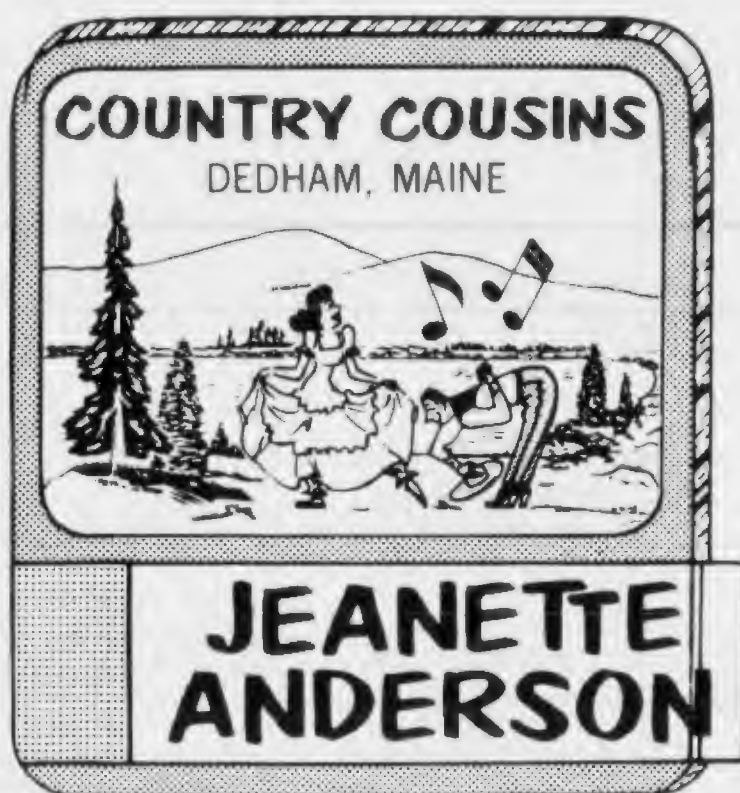


(Americana, continued)

Spaeth's comments are what make the books so delightful. I'm afraid both are now out of print, but I understand that "Read 'Em And Weep" is available in a paper edition put out by Arco, for \$1.25. My copy of "Weep Some More My Lady" was swiped by some zoot suiters in Taos. They broke in a window and grabbed two carefully packed and sealed cardboard boxes and silently stole away into the night with their prize. My only consolation is in knowing their anguished frustration upon

discovering they had stolen only books.

"Read 'Em And Weep" is one of the few books in which I've found a published version of Old Zip Coon. Many books *mention* Old Zip, but simply in passing, and only to say that it is the ancestor of "Turkey In The Straw." That's usually as much attention as Old Zip gets. Apparently it was one of the earliest of the minstrel songs, appearing early in the 19th century. I gather Spaeth felt that the version he used in his book was the authentic original. The version I've used here must have stemmed



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(More Americana)

from that same original, which Spaeth says was published by J. C. Hewitt & Co., New York. He says that the author never put but one "s" in "posum"; so I've remained authentic to that extent. Spaeth also says that the verses generally heard relate to a fiddler who couldn't, (or wouldn't), play anything but "Old Zip Coon," and that many verses of the descendent song, Turkey, are in the same vein. I don't seem to have run upon any such verses; so I'm trying to make up a few, just to be in step.

"INTERNATIONAL" IN LONG BEACH

South Coast Association of Square Dance Clubs in Long Beach, California, is announced as sponsor of an International Square Dance Festival in that city next July 20-22. The Festival takes its name from the International Beauty Congress held annually in Long Beach. The giant Municipal Auditorium, at the water's edge, will be the site of the square dance "special" on which more information may be obtained by contacting the Long Beach Convention Bureau or Box 8156, Long Beach, Calif.

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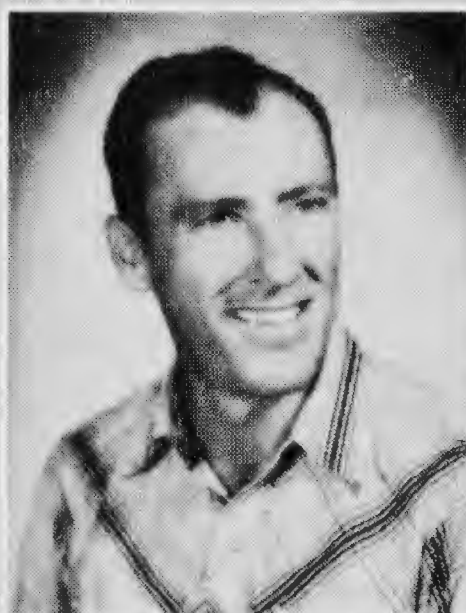
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New Round
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New Hoedown
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flip inst.

- 1608 — ROUND AND ROUND
Caller, Marshall Flippo
flip inst.
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FINGERS OFF OF ME
Caller, Andy Andrus
flip inst.

BOGAN

- 1136 — FOUR LEAF CLOVER
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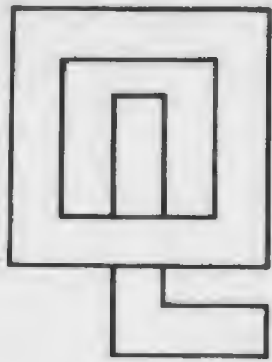
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(Please turn to Page 52)

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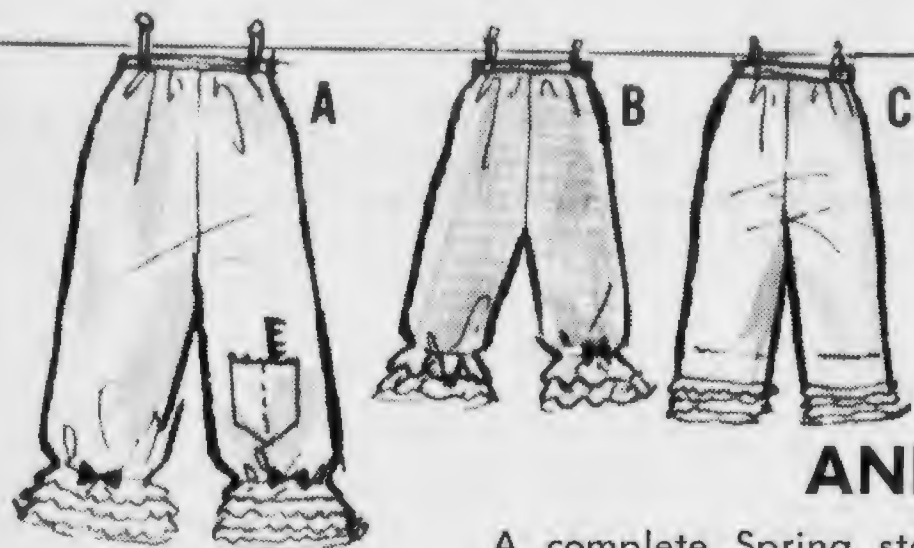
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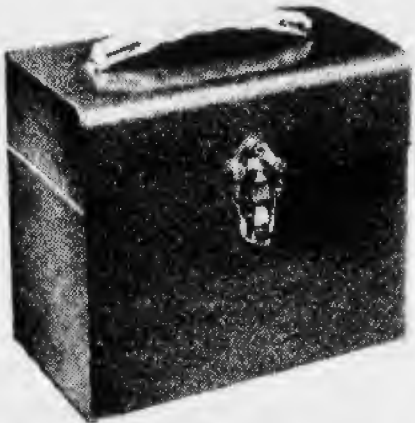
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Utah State Univ. Ballrm., Logan, Utah

June 1-3—A-Square-D 7th Catalina Holiday
Avalon, Catalina Island, Calif.

June 2—Grubstake Days Square Dance
Yucca Valley, Calif.

June 2—Callers' League Spring Jamboree
Western Dance Center, Spokane, Wash.

June 2-3—7th Annual Festival
Armory, Rock Springs, Wyo.

June 3—13th Ann. Spring Square Dance Fest.
H.S. Gym, Great Falls, Mont.

June 3—Northwest Mich. S.D. Fest.
Traverse City, Mich.

June 8-9—4th Ann. Round Dance Festival
Munic. Audit., San Antonio, Texas

June 8-9—11th Annual Cow Town Hoedown
Sheridan, Wyo.

June 9—8th Ann. Dudes & Dolls Festival
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The CALLER OF THE MONTH



Photo by Seifert Studio

Mel Stricklett — Portland, Ore.

MEL STRICKLETT came into square dancing in 1947 and since 1948 has been helping others to enjoy it, for at that time he made his first ventures into the calling field. He and his wife, Beth, have made square dancing their paramount hobby ever since and have traveled around the country considerably, Mel calling dances and M.C.-ing festivals. On the home front, he calls for several clubs in the Portland area.

Mel organized the Northwest Callers' Association and has worked with that group for a number of years. The association has grown to 70 members, all of whom are graduates of Mel's callers' classes and they now work together for the betterment of their calling. Mel continues coaching beginner callers, even after they have left the classes, and spends many hours helping the fellows individually with their special problems. He is dedicated to a strong caller-development program in the area.

Six years ago Mel designed and built a motor hotel, the management of which he has now turned over to his son, Mel Jr., so that he and Beth can enjoy semi-retirement and hence — more square dancing. They have a teen-age

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daughter, Karyn and three lively grandchildren.

Mel and Beth have attended numerous square dance clinics and institutes, including Asilomar. They worked for a year and a half with a western show on television, directing the square dance program. Mel headed the committee for the 1959 Centennial, when Portland played host to about 5000 square dancers.

The Strickletts both find square dancing very rewarding and value the many wonderful friendships they have made thruout their travels in the interests of their hobby. —Elmer Alford

NATIONAL CONVENTION TRAIL DANCES

Information has been received on the following Trail Dances, where travelers to the 11th National Convention in Miami Beach, Fla., may stop and dance en route.

June 8—San Antonio, Texas—Municipal Auditorium. Contact H. Gipson, 1006 W. French Place.

June 9—Concordia, Mo.—V.F.W. Hall. Contact L. Mixer, Rte 1, Box 88.

June 10—(P.M.)—Cincinnati, Ohio—S.W. Ohio
(Continued next page)

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#915-A "LIMEHOUSE BLUES"

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S.D. Fed. at Coney Island Moonlight Gardens. Contact Bud White, 3219 Dartmouth Drive.

June 10 — Collinsville, Ill. — Wagon Wheelers Club at Collinsville Park Ballroom. Contact Tracy Mount, 27 Cedar Dr., Caseyville, Ill.

June 11 — Birmingham, Ala. — YWCA, 309 N. 23rd St.

June 11—Jackson, Miss.—S.D. Council at City Audit. Contact C. Null, 2641 Brookwood.

June 11—Panama City, Fla.—Long Beach Roller Rink.

June 12—Jacksonville, Fla.—Phillips Hwy. Plaza.

June 12—Daytona Beach, Fla.—Municipal Pier.

June 12—Melbourne, Fla.—Trailer Haven.

June 12 — Eau Gallie, Fla. — Cape Canaveral Clubs at Civic Center. Contact J. Bratton, Eau Gallie, Fla.; Tel: AMhurst 2-1527.

June 12—Leesburg, Fla.—Armory.

June 12—Clearwater, Fla.—Municipal Audit.

June 12—Waycross, Ga.—City Auditorium. Contact I. Elias, Rte. 2, Box 626.

June 12—Savannah Beach, Ga.—Savannah Bch. Club Patio in Public Park.

The Keys To Calling

Written by Don Bell and Bob Dawson

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Bob and Helen Smithwick — San Diego, Calif.

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Helen started square and round dancing in 1952 while Bob, a Navy Commander, was on duty in Yokosuka, Japan. When Bob returned to San Diego in 1954 he joined a square dance class with the Pete Mighetos and took to it right away. With Helen's help he soon became pretty adept at round dancing, also.

In 1954 and 1955 Helen was secretary for the San Diego Square Dance Assn. and in 1955 Bob became president. He spent many hours working for the National Convention which San Diego hosted in 1956.

Bob took up calling in 1954 and in 1955 the Smithwicks were talked into starting their first round dance class. Bob also taught square dancing for two years. In 1957, after completing 30 years of honorable service. Bob retired from the Navy and since has been busier than ever.

The Smithwicks have two weekly round dance clubs, teach at another twice monthly, have one beginner class each year. They also work on Local Square magazine, Helen as Editor, Bob as Business Manager, Printer and All-Around Handyman. They trailer-travel from



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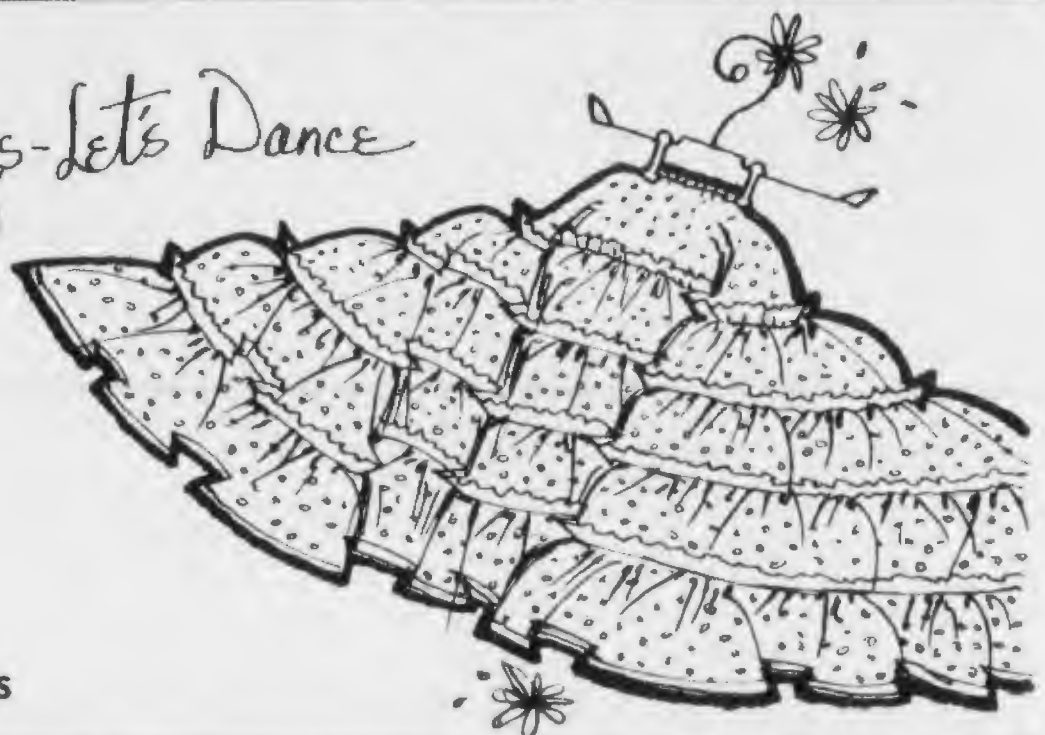
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festival to convention to institute each year.

They bow to Marie Fielding for encouragement in their round dancing; to the Mighetts and Bud Blakeys for square dancing.

Bob and Helen are members of the S.C.R.D. Teachers' Assn., San Diego Callers' Assn., the Missouri R.D. Assn. Bob was president of the S.C. Teachers in 1959. As choreographers they have turned out such numbers as Moonlight Swim, San Diego Waltz, It's True, True Love and Twilight Theme.

It is the Smiths' feeling that round dancing

should be kept strictly a pattern dance; that ballroom dancing as such has no place in the round dance picture but that some of its steps may well be adapted to rounds.

NEW "CALLER" ARRIVES

On February 28 a new "caller," named Greta Erin, arrived at the home of Jerry and Kathy Helt in Cincinnati, Ohio. Her calling papa, Jerry, is well-known to dancers from coast to coast, while Kathy, her mother, is the daughter of caller Connie Connaughton of Calif.

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(On the Record, continued from Page 9)

pass thru — allemande — grand right and left — promenade — swing. (Figure) Heads promenade half way — square thru $\frac{3}{4}$ — separate round one — star thru — cross trail — corner swing — allemande — grand right and left — promenade — swing. Note: Four other calls are included.

Comment: This record comes with four separate singing calls (each to a different tune) that can be done to this record. Actually six or more can be done as it is a chord pattern only with no lead. Lee does a medley of three on the with calls side. Every caller will find one or more calls he can do to the record. Rating S.I.O

YES SIR — Old Timer 8177

Key: C

Tempo: 134

Caller: Johnny Schultz

Range: High HC

Music: 2/4 Western

Low LC

Instruments: Accordion, Guitar, Bass-Guitar

Synopsis: (Break) Walk around corner — see saw partner — swing corner — promenade — four couples wheel around — promenade — heads wheel — $\frac{3}{4}$ square thru — allemande — promenade — swing. (Figure) Heads forward and back — cross trail, round one — lines forward and back — box the gnat — curlique — lines turn left single file — promenade single file — gents turn back and swing — promenade — swing.

Comment: A fast moving routine to the old tune "Yes Sir, She's My Baby." The music is thin but adequate. Another new basic is used on this one. Dance patterns have conventional timing. Johnny's calling is clear. Rating ☆

NEAR YOU — Lore 1018

Key: D

Tempo: 132

Caller: Louis Calhoun

Range: High HC

Music: 2/4 Standard Western

Low LD

Instruments: Violin, Piano, Guitar, Drums, Bass

Synopsis: (Break) Allemande — box the gnat — girls star left — partner do sa do — allemande — grand right and left — do sa do — allemande — swing — promenade — swing. (Figure) Heads cross trail — U turn back — right and left thru — half sashay — star thru — right and left thru — dive thru — pass thru — corner swing — allemande — do sa do — promenade — swing.

Comment: Music is adequate and tune is familiar. The dance patterns are conventional. The dance is pleasant to do but any excitement will have to be generated by the caller. Calhoun's calling is clear. Rating ☆☆

THAT OLD GANG OF MINE — MacGregor 907 *

Key: A flat and G

Tempo: 126

Caller: Bob Van Antwerp

Range: High HD

Music: 2/4 Standard

Low LA

Instruments: Organ, Accordion, Drums, Bass, Guitar

Synopsis: Complete call printed in Workshop.

Comment: Tune has over an octave range but most callers should be able to handle. Meter

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of call will require practice to fit to the music. The music changes key for the last choruses. Dance is fast moving. Bob's calling is clear and melodious. Rating ☆☆

SUKIE — Blue Star 1601

Key: C

Caller: Buford Evans

Music: 2/4 Western

Instruments: Violin, Accordion, Clarinet, Piano, Bass, Drums, Saxophone

Tempo: 128

Range: High HE
Low LC

Synopsis: Allemande — swing — four ladies promenade — corner swing — allemande — forward two — new corner catch all eight — back by the left — four ladies chain $\frac{3}{4}$ — promenade — heads wheel around — star thru — right and left thru — star thru — right and left thru — cross trail — allemande — do sa do — corner swing — allemande — promenade — swing.

Comment: This is the same (or similar) instrumental used for the round "Chop Suey." The pattern is fast moving, uses conventional timing, and goes thru four times with no break. The one high note (E) may have to be faked by some callers. Buford's calling is danceable. Rating ☆☆

SOMEBODY'S TAKING YOUR PLACE — Blue Star 1016

Key: F

Caller: Louis Calhoun

Music: 2/4 Standard

Instruments: Guitar, Piano, Bass, Drums, Violin

Tempo: 132

Range: High HB
Low LA

Synopsis: (Break) Ladies chain — circle — whirl away — circle — allemande — promenade — heads wheel around — $\frac{3}{4}$ square thru — allemande — promenade — swing. (Figure) Heads promenade half — right and left thru — star thru — square thru $\frac{3}{4}$ — split sides, line up four — pass thru — ends turn in — star thru — cross trail — swing corner — promenade.

Comment: Music is well played. Dance is standard and smooth flowing. Voice range is comfortable and call is well metered. Dance is pleasant to do but caller will have to add the excitement if desired. Calhoun's calling is clear and danceable. Rating ☆☆

THUNDER ROAD — Windsor 4809

Key: D Minor

Caller: Bruce Johnson

Music: Standard 2/4

Instruments: Piano, Guitars, Bass, Drums

Tempo: 130

Range: High HC
Low LB

Synopsis: All around corner — sides half sashay heads square thru — split sides — pass partner swing next — promenade — heads wheel around — $\frac{3}{4}$ square thru — with next, star thru — right and left thru — pass thru — allemande — right and left grand — do sa do — promenade — balance — swing.

Comment: An outstanding dance with a very good instrumental. This would be classed as a novelty number in that it has an unusual

style of music. The good singer with a flare for showmanship will do a good job on this one. Bruce comes thru in fine style.

Rating ☆☆☆

TOO OLD — Mac Gregor 908

Key: D

Tempo: 126

Caller: Jerry Helt

Range: High HB

Music: 2/4 Western

Low LD

Instruments: Accordion, Guitar, Bass

Synopsis: (Break) Triple allemande followed by right and left grand — promenade. (Figure) Ladies center, back to the bar — gents star right — turn opposite to a thar star — throw in the clutch, twice around — skip partner — next, do paso — promenade.

Comment: This is a re-do using the same instrumental (with improved fidelity) and the same dance released by this label a number of years back. It is a novelty dance and should be interesting to the newer dancers. Jerry does a good calling job.

Rating ☆☆☆

MY SISTER KATE — Old Timer 8176 *

Key: F sharp

Tempo: 124

Caller: Bill Peters

Range: High HB

Music: 2/4 Western

Low LB

Instruments: Piano, Violin, Bass-Guitar

Synopsis: Complete call printed in Workshop.

Comment: This is strictly a novelty number. The music is barely adequate but the well timed dance and novelty lyrics make it fun to do. The basic rhythm of the tune helps to carry the music. The dance is far more interesting if the record speed is increased. Bill's calling is clear and danceable.

Rating ☆☆☆

I CAN'T QUIT — Blue Star 1599

Key: D

Tempo: 129

Caller: Marshall Flippo

Range: High HB

Music: 2/4 Standard Western

Low LD

Instruments: Guitar, Piano, Violin, Drums, Bass-Guitar

Synopsis: (Break) Bow — swing — gents star left — do sa do partner — four ladies promenade — swing. (Figure) Heads right and left thru — half square thru — circle half — dive thru — square thru $\frac{3}{4}$ — allemande — grand right and left — box the gnat — corner swing — promenade — swing.

Comment: The dance patterns are well timed and smooth flowing. The music has easy flowing rhythm. The tune is unfamiliar, has odd phrasing and will have to be learned. Marshall's calling is clear and melodious.

Rating ☆☆☆

SWEET SUE — Mac Gregor 906

Key: E flat

Tempo: 124

Caller: Fenton Jones

Range: High HB

Music: 2/4 Standard

Low LB

Instruments: Piano, Banjo, Accordion, Bass, Guitar, Drums

Synopsis: (Break) Heads promenade half — face in and swing opposite — split sides, round

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one — cross trail — corners allemande — right and left grand — promenade — swing. (Figure) Heads half square thru — with sides, Susie que — circle half — dive thru — pass thru — swing — promenade — swing.

Comment: Tempo is a little slow but dances well. For those who prefer, a slight increase of record speed will make it more lively. The music is well played. Jonesy's calling is clear and danceable. Rating ☆☆

IF YOU KNEW SUSIE — Blue Star 1600

Key: F **Tempo:** 130
Caller: Buford Evans **Range:** High HB
Music: 2/4 Standard Low LA
Instruments: Guitar, Piano, Drums, Bass, Violin, Saxophone, Accordion

Synopsis: (Figure) Heads pass thru — switchback — star thru — pass thru — star thru — pass thru — switchback — star thru — allemande — do sa do — corner swing — allemande — promenade. (Break) Circle — do paso — four ladies chain — whirl away — swing — allemande — pass one — swing — promenade.

Comment: This one uses another new basic (switchback.) This can be avoided by changing the pass thru to a right and left thru and dance flows about the same. The figure is quite close timed and requires fast movement. The music is well played and could be used also to the same "Susie" dance popular a few years back. Buford's calling is danceable. Rating ☆

SWEET GEORGIA QUADRILLE —

Sets in Order F121 * **Tempo:** 134
Caller: Bob Osgood
Music: 2/4 Standard

Instruments: Piano, Vibes, Drums, Bass, Guitar

Synopsis: Complete call printed in Workshop.

Comment: This uses simple Right and Left Thrus and Ladies Chains and requires no learning, yet is classified as a quadrille in that the caller cues his commands ahead of the phrase and dancers dance to the music (which is superb). This same routine has been done for several years to a "pop" record no longer available. Bob cues it just right. Rating: S.I.O.

WHOSE HEART ARE YOU BREAKING NOW — Lore 1020

Key: G **Tempo:** 130
Caller: Tommy White **Range:** High HC
Music: 2/4 Western Low LA

Instruments: Piano, Guitar, Banjo, Drums, Bass

Synopsis: (Break) Allemande — grand right and left — do sa do — swing — promenade — heads wheel around — do sa do — star thru — square thru 3/4 — allemande — promenade. (Figure) Heads promenade half — right and left thru — square thru — with sides, square thru — U turn back — star twirl — corner swing — promenade — swing.

Comment: The music is adequate but the tune is uninspiring. The dance patterns are conventional but close timed. Tommy's calling is clear. Rating ☆

HUMDINGER — Top 25033 ***Key:** E flat**Tempo:** 133**Caller:** Beulah Samec**Range:** High HD**Music:** 2/4 Standard

Low LC

Instruments: Piano, Clarinet, Drums, Guitar, Bass, Organ**Synopsis:** Complete call printed in Workshop.**Comment:** Music is well played and dance is fast moving and close timed. It is fun to do but tune tends to be monotonous unless caller varies his delivery. Beulah's voice is low pitched and pleasant. Rating ☆☆**HOEDOWNS****THUNDERBIRD — Blue Star 1603****Key:** G**Tempo:** 132**Music:** Violin, Banjo, Bass, Guitar, Drums**SHOWBOAT —** (Flip side to above)**Key:** F**Tempo:** 132**Music:** Violin, Banjo, Bass, Guitar, Drums**Comment:** Both sides have rather melodious tunes but lead is subdued and after beat rhythm keeps the traditional feel. Rating ☆☆**MIXERS****FRANKIE AND JOHNNY — Blue Star 1602****Music:** Guitar, Piano, Drums, Bass**Choreographers:** Buford and Sylvia Evans**Comment:** Music is quite different, using multiple guitars and a walking bass to give a quite pleasant sound. The mixer routine is only twelve measures long and is quite easy.**JOLLY POLKA —** (flip side to above)**Music:** Piano, Guitar, Drums, Bass**Choreographers:** Scott and Marge Colburn**Comment:** A very easy two-step mixer. The music has a slight polka feel. The cue sheet is not too clear but the routine can be easily improvised or changed to suit group. The pattern is sixteen measures long.**ROUNDS****GAIETY — Grenn 14038****Music:** Guitar, Violins, Piano, Drums, Bass, Trumpet**Choreographers:** Bea and Blake Adams**Comment:** Music is quite danceable and the waltz routine has no difficult steps.**ALICE BLUE GOWN —** (flip side to above)**Music:** Guitar, Trumpet, Violin, Piano, Drums, Bass**Choreographers:** Manning and Nita Smith**Comment:** Music is well played. The waltz routine is easy and smooth flowing.**AM I BLUE — Sets in Order X3130****Music:** Flute, Accordion, Bass, Clarinet, Piano, Guitar, Drums**Choreographers:** Hunter and Jeri Crosby**LOCAL DEALERS****in RECORDS and PUBLICATIONS****Catering to Square Dancers**★ **CANADA****DANCE CRAFT**

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Comment: A reasonably easy routine featuring a slow two-step rhythm with a heavy up beat. The music is well played and quite danceable.

TAKIN' MY SUGAR TO TEA — (flip side to above)

Music: Guitar, Accordion, Piano, Drums, Bass, Vibes

Comment: Music is well played and has a slight polka feel. The dance routine is a fast traveling two-step that is quite easy but fun to do.

THE ONE YOU LOVE — Grenn 14037

Music: Trumpet, Saxophone, Piano, Bass, Drums

Choreographers: Ruth and Pete English

Comment: Well played music. The waltz routine is a 32 measure pattern with the first eight repeating. Described as a hesitation waltz, it features the "Step, Touch, Hold". The middle part uses a reverse twirl to a twinkle.

WILL-O-WEE — (flip side to above)

Music: Trumpet, Saxophone, Guitar, Piano, Drums, Bass

Choreographers: Dan and Alis Pearson

Comment: A basic "rock 'n' roll" beat but well played and quite danceable. The 32 measure two-step routine has only four measures of repeat but steps are not difficult to do.

MOON RIVER — Windsor 4674

Music: Trumpet, Clarinet, Organ, Saxophone, Drums, Piano, Bass

Choreographers: Dean and Lorraine Ellis

Comment: Music is full and quite danceable. The

waltz routine is 38 measures in length with the first eight repeating. Experienced dancers will enjoy this.

PEGGY — (flip side to above)

Music: Saxophone, Guitar, Trumpet, Violin, Clarinet, Bass, Piano, Drums

Choreographers: Charles and Bettye Proctor

Comment: Tune is "Peg O' My Heart". Dance is an easy, four times thru, two-step routine. The pattern has sixteen measures of 4/4 time.

MORE AREA SQUARE DANCE PUBLICATIONS

Since the rather lengthy listing of area square dance publications was printed in the March issue of Sets in Order, several other such publications have come to our attention. They are listed here:

THE CALLER—(Greater Memphis S/D Assn.)
—Bill Crawford, 1625 Hopewell, Memphis, Tenn.

DVSD NEWSLETTER—(Delaware Valley S/D Assn.)—Marie Harrold, Media Line Rd., Newtown Square, Pa.

GRAND SQUARE—(No. N.J. S/D Assn.)—
Bob Keck, 27 Nottingham Rd., Metuchen, N.J.

(Still more next page please)

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MODERN SQUARE — (Arkansas State S/D Fed.)—Bill Massey, 6831 Dahlia St., Little Rock, Ark.

SOUTH CENTRAL S/D NEWS—(S.C. Dist. Okla. Fed.) — Ray Henry, 910 Stephens, Duncan, Okla.

SQUARE DANCE REPORTER — Harold Bausch, Leigh, Nebr.

TVSDA NEWSLETTER — (Tenn. Valley S/D

Assn.) — John Dreher, Jr., 706 Greeley Dr., Nashville, Tenn.

TRAVELING CALLERS' LIST

One of the most sought-after services offered by Sets in Order is its periodical listing of callers who are available for calling dates across the country. The Spring List for 1962 is now ready and may be had by writing to Traveling Callers' List, Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif. Please enclose a stamped, self-addressed envelope with your request for the list.

FOURTH ANNUAL

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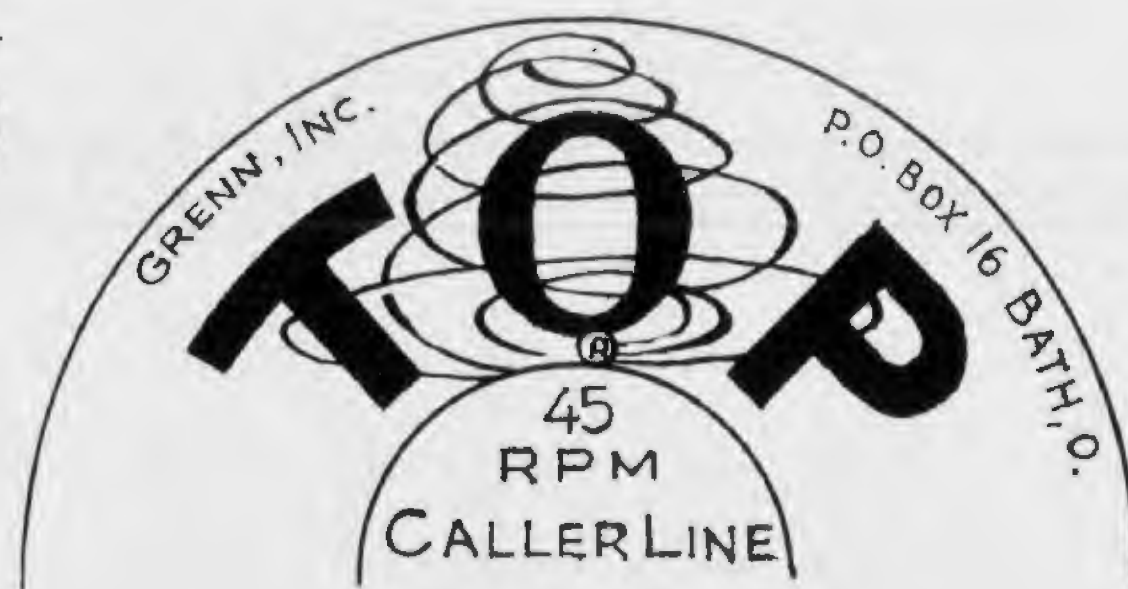
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EXPERIMENTAL LAB



A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

VARIETY, THEY SAY, is the spice of life, and here, certainly, is an idea which will add variety to the workshop program. As in the case of a number of today's experimental movements this one requires a rather strict adherence to certain rules which need to be followed in order to achieve a smooth completion of the pattern. Not only does each individual need to do his part but he must immediately move out of the way so that the following couples may use the same general area to achieve the pattern.

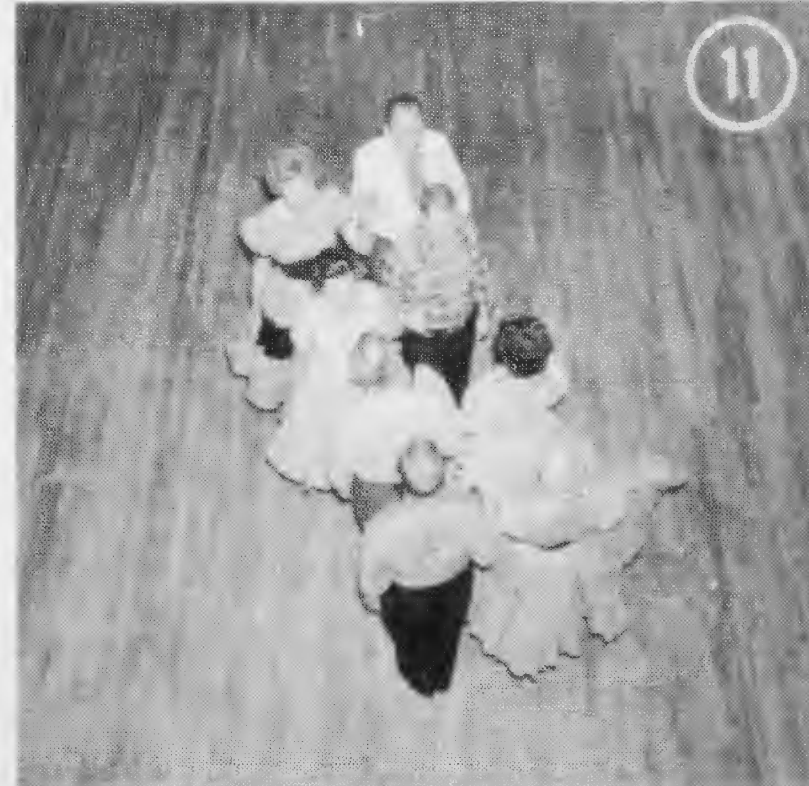
DIXIE STAR THRU

By Clarence Watson, Blue Springs, Mo.

From an arkie style single file arrangement, when two men one behind the other approach two oncoming ladies one behind the other, the first two in making contact do a Star Thru and immediately move forward so that the following two may meet, do a Star Thru and fall in directly behind them.

Using any one of a number of different methods to get into position, men 1 and 3 in single file face ladies 1 and 3, also in single file (1). Moving forward, the first two meeting do a Star Thru (2) and move forward toward couple 2 as the next two active couples continue forward, slightly maneuvering out of the way of the other couple (3), and do a Star Thru (4) to end behind the other working couple and sandwiched in between them and couple number four (5).

In another example, the Dixie Star Thru would work from an arkie promenade (6) with two men together followed by two women all promenading single file. On the command the men would turn back (7) and would start their Dixie Star Thru. The first man and woman to meet do a regular Star Thru (8) and then move forward into the center of the square.

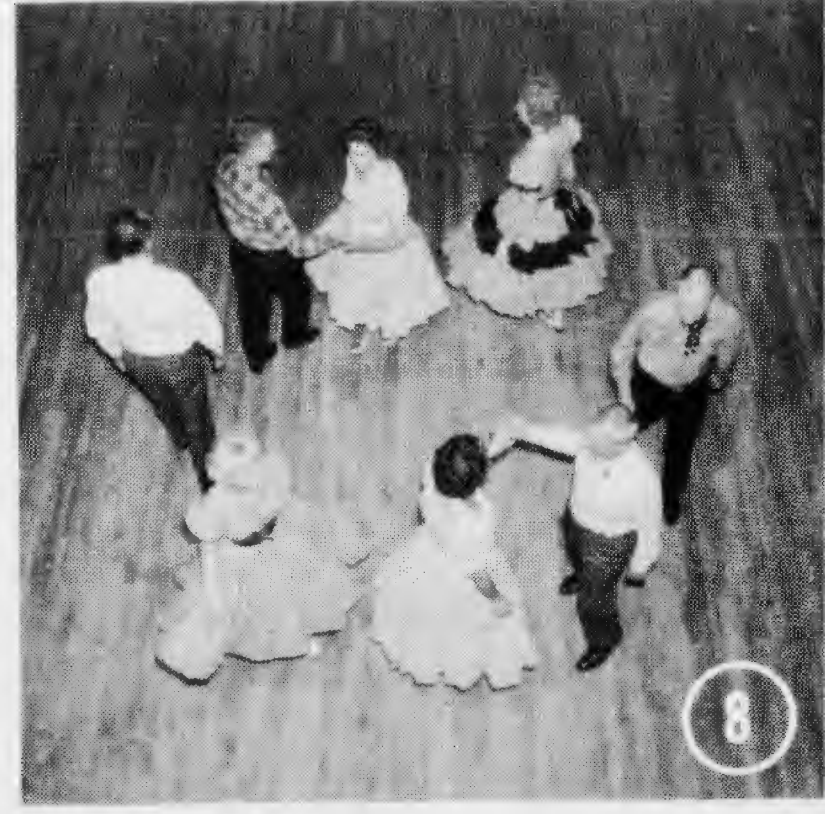
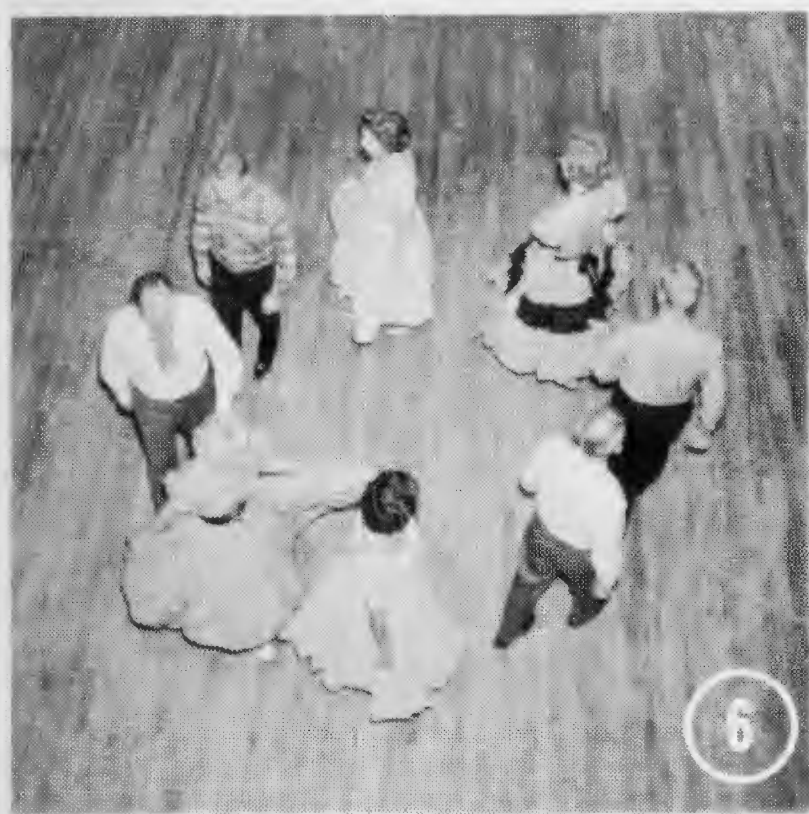




The next meeting couple would start their Star Thru (9) and completing it (10) would end in double pass thru position (11).

While in double pass thru position (11) the Dixie Star Thru can be done *on the double track*. However, in this case the trailing couples will need to maneuver away from the center of activity in order to find space to work in. On the command the center couples will Star Thru as the trailing couples move out (12). These trailing individuals meet for a Star Thru (13) and all once again end in double pass thru position (14).

Another variation on this movement, but not quite fitting the description as given on this page, would be to have two couples arranged unevenly for a Dixie Chain so that one single file couple with the man in front and the lady behind would meet an oncoming couple with the lady in front and her man behind. The first to meet would do a Star Thru and move forward, while the follow-up couple would do the Star Thru and end back to back with the other working couple. The varieties seem to be endless. You can have a ball with these in the basement workshop.



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ADDITIONAL DANCE INSTITUTES

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June 9-10—Choctaw Lake Square Dance Camp, 3 miles South of Ackerman, Miss. Mel Holly, Buddy Kivette. Write Holly, 3316 Ridgeland Dr., Jackson, Miss.

June 24-30—Tenting Week at the Woodlands, Westfield, Mass. Gloria Rios, Ron Schneider. Write The Woodlands, Westfield, Mass.

Aug. 31-Sept. 1-2 — Towne House Weekend, San Francisco, Calif. John Strong, Bob Van Antwerp, Forrest Richards. Write June Strong, 1721 Earl Ave., San Bruno, Calif.

WHAT IS "CHARM"?

Some of the most charming ladies in the square dance world will discuss the elusive, much-valued quality of "Charm" in a coming issue of Sets in Order. Its definition and how it may be sought and gained as relates to square dancing will make fascinating reading.

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